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By ROBERT BREMNER.

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AN ADDRESS TO
An Address to THOSE IN POWER,
both in Church and State.

IT is with the utmost deference that I presume to address so august a body; and can only hope to be excused by the impossibility of having the evils complained of, remedied by any one individual.

A solicitude for the advancement of music, especially as it is employed in praising the Creator of the universe, induced me to leave no method untried to promote an affair of such consequence. But though, in the following treatise, the rock on which it split is pointed out, and a simple method laid down for reviving and conducting it properly; yet experience shews that this, or any other scheme, will be of no avail, while every organist or church-clerk are at liberty to introduce what
b tunes

tunes they please, into their respective congregations.

WERE the psalms altered every month, it would be no bar to public worship, there being few who cannot read print; but the loss occasioned by altering the music is irreparable. For though people may be taught a few psalm-tunes when at school in the most regular manner, yet their knowledge in music very seldom reaches further; and their giving no attention to it afterward renders them incapable of joining in any new compositions without going to school again, which can hardly be expected.

IT must be allowed that an organist or church-clerk, with a few trained boys around him, may, in time, teach the tractable part of a congregation the tenor of a church tune; but there will
be

be many whose genius or desire of novelty is so backward, that they will not take the trouble to learn any thing for which they think there is little use; and even should they all endeavour to learn this tenor, and also become masters of it, there would be little gained by the acquisition, as it will be next to an impossibility to introduce the other parts by this method. But should an organist or church-clerk, with length of days and indefatigable labour, produce the whole parts, and enable the congregation to sing a suitable number of tunes in the most finished manner, what availeth it? For when he dies, or leaves the place, his successor, out of a view of gain, or to be thought of consequence, despises the former tunes as old and ridiculous, and

compiles or composes a set of his own. These he holds forth as the finest that have yet appeared; and after procuring the consent of the minister and a few leading people, (who probably know little of music, but look on him as an infallible judge of those matters) he next introduces them, full of hopes they will give universal satisfaction, and that the whole congregation will be equally fond of them with himself. But how dismal is the consequence! Those who were in use to praise God skilfully, are at once struck dumb. A beautiful fabric is cast down, and it is a thousand to one if ever the fellow of it be reared again in that corner; for people advanced in life, who were probably more than once used in this manner, are immediately incensed, and

THOSE IN POWER. ix

apprehending there will be no end to these innovations, they turn obstinate, and determine, from that time forward, either to be silent altogether, or to sing according to their own fancy. It is likely that from this arose that common phrase, which is to be heard in the mouth of every one who opposes improvements in church-music, *viz. That every man ought to praise God in his own way.*

To remedy this, it is humbly suggested, that a select number of psalm-tunes should be appointed by the legislature for the established churches in *Great Britain.* Were this the case, what delightful consequences would arise from it? The public would have no fear of being baffled or distracted
with

with novelty; and therefore would judge it as necessary to have their children taught to praise God in a decent and becoming manner, as to read his Word; so that harmonious praise would prevail every where. The music being universally the same, would enable members of different congregations, when met together, to join with skill and alacrity in that part of worship. The harmony of united parts, when performed regularly by a numerous congregation, strikes the soul with awe and reverence, and greatly heightens devotion. The grandeur of the Music alone might induce some to go to church, who are otherwise indifferent about it.

It may be objected, that such a Law might discourage men of knowledge

ledge and genius from attempting finer compositions of this kind, than have hitherto appeared. What may happen, cannot presently be foreseen; only it will be evident to any impartial judge, that the church-tunes composed two hundred years ago, are nothing inferior to any that have been produced since.

IF the legislature had not excluded different versions of the Psalms in metre, by appointing one for the use of churches, it is more than probable that every church would have their own peculiar set, as they have at present of church-tunes; for the same motives which incite men of genius to the one, would equally incline them to the other.

THIS

THIS therefore being the only part of public worship that is vague and uncontrolled by law, it is most earnestly hoped, that these, and many other reasons, will induce those invested with church-government to take an affair of such importance into their serious consideration.

TO CHURCH-CLERKS in general.

GENTLEMEN,

AS it is in your power either to assist or to frustrate the intention of the following treatise, the latter of which I have no fear of your doing designedly, I beg leave to offer a few hints for the better conducting this high act of devotion.

First, Let it be your particular care, in giving out the psalm-tune, to begin the note as soft as possible, and increase the sound as you go on, or, in other words, to swell the note; and this do at least at the beginning of every line; the consequence of which will be, that the whole congregation will endeavour to imitate you; and when they can do it, what a striking effect must a swell of so considerable a number of voices have? On the contrary, if you begin in a bawling manner, how shocking must the outcry of such a multitude be?

The *next* thing recommended is, that you introduce no graces, even where they would be agreeable, otherwise they will in like manner copy your example, and probably add many

c

more

more. If the fancy is once set to work, it is uncertain where it will end.

It is evident, that when these tunes were first composed, they were performed in the churches simply as they are set; for graces of any kind would have destroyed the harmony*; but either for want of proper teachers, or care in church-governors, the parts were in process of time entirely forgot, so that there remained only the tenor. This being the case, few or none at last thought of learning church-music; and both the art and excellency of it was so much forgot, that when a church clerk was wanted, the principal qualifications requisite were poverty and a loud voice for reading the line, it being a matter of no consequence whether he knew a note of music or not; for the tenor, which was the only part attempted, and which was conveyed by the ear only, from one generation to another, was now so corrupted by graces and quavers, as they called them, that the tune was entirely defaced, and

* Graces are allowable only in *solos*, or singing alone, and are never introduced in any chorus, whether vocal or instrumental, by the most regular bred musicians.

the original note (which they knew nothing about) had no more share of the performance than the nonsense they thought proper to add to it †.

Had these nonsensical graces been the same every where, the disadvantages would have been the less; but, on the contrary, every congregation, nay, every individual, had different graces to the same note, which were dragged by many to such an immoderate length, that one corner of the church, or the people in one seat, had sung out the line before another had half done; and from the whole there arose such a mass of confusion and discord as quite debased this the noblest part of divine worship. This they called the old way of singing, for which there were

† Endeavouring once to convince an old clerk of a country-church, how absurd he rendered the music, by allotting so many different sounds to one syllable, when there was only one intended; he replied, with a good deal of briskness, that he did not value what any man intended, and that he believed the people of the present generation knew nothing of the matter; for his master was allowed to understand that affair thoroughly, and he told him, there ought to be eight quavers in the first note of the *Elgin* tune.

many advocates, though in fact it was the new, or rather no way at all.

Many of you will remember this to have been the situation of church-music in most places of Scotland until the year 1756, when the improvements in a neighbouring county opened the eyes of those in power here; upon which there was a committee appointed, consisting of a number of the ministers, lords of session, barons of exchequer, musical society, and the whole town-council. The first step this honourable committee took, was to appoint a proper number of church-tunes; and after they were carefully examined by the best masters, I was appointed to print them, and are the same you have in this little book. They were no sooner published, than an universal spirit diffused through all ranks. Men of seventy, and boys of seven years old were at school together, and equally keen of instruction. Their diligence enabled the teachers to produce very fine concerts in a few weeks, there being no piece of education a teacher can surprise the public with so soon as church-music. The same emulation ran through our churches: For those who were not taught, being struck with the grandeur of the harmony,

were

were either silent, or joined with any whose knowledge they could depend on, so that in a few months the former erroneous manner of singing was entirely forgot; and happy had it continued so; but with grief I hear that many of you are falling into the same error with your predecessors; and the consequence will be, that in a few years church-music will be as ridiculous as ever. The graces you are introducing have already prevented many from singing different parts; and when they are once dropped, the whole congregation will (as formerly observed) think themselves at liberty, by your example, to embellish, or rather confound, the music as their fancy directs.

I know the argument you used is, that in giving out a tune you are allowed to sing some time alone, till the congregation know what tune you are singing, and therefore you grace these few notes, to make them the more agreeable to yourself and the audience, but that after they join, you grace no more.

This is a very groundless reason; for would you only take the trouble to name the tune you
are

are to sing before you begin, the congregation would strike in at the very first note.

If you are the schoolmaster of the parish, which is generally the case in the country, you have all the advantages you could wish for, as your own scholars (every one of whom ought to be taught church-music along with the other branches of education) will furnish a band of regular singers, upon whose assistance you can always depend; and the order and harmony of their performance will not only be a bar against irregularity, but will also induce others to follow their example.

It was observed just now, that church-music ought to accompany the other branches of education. This upon consideration, will be found to be the proper time; for when youth are put to school, it is to be supposed they will attend it for some years; so that if you would only allot for church-music ten minutes every day before school is dismissed either in the morning, or in the evening, it would be instruction sufficient. You will probably think it hard to work for nothing; but this will seldom be the case, for those who can pay, will; and if you receive no other
return

return than the delight their performance will give, it is enough ; for if they are properly trained, those ten minutes will be the happiest you spend in the day : Add to this, that, in process of time, the majority of the parish will have been your scholars, and consequently good singers.

If the line is not read, (which is by far the better way) take care not to hurry the music too fast on the congregation. When one line is sung, make a proper pause, that they all may be ready to begin the next along with you. The whole beauty and perfection of music depends on keeping time, *i. e.* to begin and end every note together. If more than sixteen lines are sung at once, the congregation will be apt to tire, and grow careless both of tune and time.

Be careful to chuse such tunes as are best adapted to the subject. If the subject is joyful and elevating, the tune should be spirited and lively ; if it is a mournful and humbling subject, the tune should be grave and solemn. Tunes of the first kind are those with the sharp or greater third, as the *Stilt, French, Dunfermline, &c.* and those of the second kind are characterised by the flat or lesser third, as the *Dundee, Elgin, Jedburgh, Bristol*, and others.

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A
T R E A T I S E
O N
M U S I C.

Of the SCALE.

IT is the end and office of the *Scale* to shew the *degrees* of *Sound*, by which a voice may melodiously either *ascend* or *descend* to any harmonical distance.

These *degrees* are in number *seven*, and are distinguished by the first seven letters of the alphabet; and though there are many intervals of sound within the compass of a voice or Instrument, yet, strictly speaking, the *scale* is comprehended in an *octave*; that is, from any one

B

letter

Letter to its *eighth*; as from C to C, D to D, &c. whatever is above or below, being but a repetition of the same letters, and a return of the same sounds.

The *Scale* is set down at large in *plate first*, not with a view to be sung, as it exceeds the compass of most voices, but because whatever may be said of it afterwards, will be better understood from seeing the whole than a part.

It must be observed, that there are *two staves*, each containing *five lines*. The *upper* comprehends the *Treble*, the *lower* the *Bass*; but as music sometimes exceeds these five lines, both above and below, there are others added, (see the first and three last notes of the *Treble*) which are called *Leger-lines*.

Before the learner proceeds further, he ought to learn to name the notes of the treble readily at sight, as C on the first *leger-line* below, D under the first of the *five*, E on the *first*, F above the *first*, G on the *second*, A above the *second*, and so on.—As the notes of the *Bass* are not named by the same letters with those on the same lines and spaces in the *Treble*, the *Bass* ought

ought therefore to be referred till the learner is well acquainted with the other, and can sing the trebles of most tunes; and as it will be necessary to refer often to the *scale*, let the *treble* be only viewed on these occasions.

The next thing to be considered, is the different *Characters* in music, which shall be treated of as they lie in order in the *plate*.

Of NOTES, their names and proportions.

The *notes* made use of in either vocal or instrumental music, are of *six* sorts, namely, *Semibreve*, *Minim*, *Crotchet*, *Quaver*, *Semiquaver*, and *Demi semi-quaver*. As to their lengths and proportions, a semibreve is equal to two minims, four crotchets, &c. as in the plate. The length - that a semibreve ought to be in Church-music, shall be hereafter treated of.

Of R E S T S.

These are characters which denote *silence*, or intermission of sound, and are equal, as to measure of time, with the notes after which they are placed. They are likewise called by the

same Names, as a *Semibreve rest*, *Minim rest*, *Crotchet rest*, &c.

Of a P O I N T.

A *dot* or *point* placed after any note, makes that note longer by the half. For instance, a *femibreve* alone is equal to *two* minims, but, by a dot after it, it is made equal to *three*; a *minim* again is equal to *two* crotchets, but with a dot is equal to *three*, and so of the others.

Of C L I F F S.

There is one or other of them set at the beginning of every tune, because otherwise the music would have no meaning, nor could it be known how to name a note in any space or line without such. The first is the *G cliff*, placed on the *second line*, and signifies the *treble*, or highest part. The next is the *C cliff*, and is set on the *first, second, third, or fourth line*, as the compass of the music requires: whatever line it is set on, the note on any such line is *C*; and the other letters take their places accordingly, as *D* above it, *B* below it, and so on: it serves for all *inner parts*, and is called

the

the *Tenor cliff*. The last is the *F cliff*, which is placed on the *fourth line*, and is peculiar to the *Bass* or ground part.

Of BARS.

There are lines which cross the five lines, and which, together with the spaces betwixt them, are called *Bars*. Of these there are two kinds, namely, *single* and *double*. The *single bars* serve to divide the time, according to its measure, whether *common* or *triple*; the *double* ones serve to divide every *strain* of a tune. There is a character or *arch*, in this example, placed over the first double bar, and is called a *close*: it serves to shew, that whatever note it is placed over, is to be the last note of the piece; and sometimes it denotes, that the note over which it is placed, may be lengthened at pleasure. There is another character placed over the second double bar, called a *repeat*, which shews, that the music is to be performed over again from the note over which it is placed: and *dots* being placed by the double bar, serve the same purpose. The other character at the end of the five lines resembling a *W*, is called a *direct*; and

is

is placed at the *end* of a *stave*, in order to shew on what line or space the first note in the next stave is placed.

Of T I M E.

The characters which denote *time*, are always placed at the beginning of a piece of music; and though they are many in number, yet there are but *two* sorts of time, namely, *common time*, and *triple time*.

The *first* of the characters in common time denotes the music to be *slow*, and shews that there is a *semibreve*, or as many other notes or rests as are *equal* to its length in a *bar*. The *second* denotes the music to be *quick*, and answers either for one or two semibreves in a bar.

Triple time is known, by having either $\frac{3}{2}$, $\frac{3}{4}$, $\frac{3}{8}$, &c, at the *beginning* of the *tune*. The first of these shews, that there are *three minims* in a bar and is the slowest of all triple times. The second $\frac{3}{4}$ shews, that there are *three crotchets* in a bar, and is sometimes quicker than the former. But, that these and all other kinds of *time* may be rightly understood, let it be observed, that the *Semibreve* is the *source* of all times; for the

figure

figure below being either 2, 4, or 8, signifies *minims*, *crotchets*, or *quavers*, contained in a *semibreve*, and the *figure* above shews how many of either of these are in a *Bar*. For example, if $\frac{3}{2}$ is placed before a piece of music, the *figure* below tells the *number of parts* into which the *semibreve* is divided, namely, *two*, which signifies *minims*; for there are no other notes whereof *two* are equal to a *semibreve*: Then the *figure* 3 above, shews, that there are *three* of these *minims* in a *bar*; and so of the rest.

Of TONES and SEMITONES.

Though these are not characters, yet it is necessary to explain them here, the better to understand what follows.

A *Tone* then is a *full degree* of sound, above any given sound. A half or *semitone* is but the *half* of that degree. The natural tones are represented in the scale, by being put at a distance from each other, as D is from C, and E from D. The *natural semitones* are distinguished, by being put *close* to the former tones, as F is to E, and C to B.

Each *tone* is divided by a *semitone*, which answers for the *sharp* of the note below, and the
flat

flat of the note above it. As for instance, from C to D is a *tone*; but there is a *femitone* betwixt them, which answers for C *sharp*, or D *flat*; and so of all other tones. This will more easily be conceived by seeing the keys of an organ, harpsichord, or spinnet.

Of SHARPS, FLATS, and NATURALS.

As *music* consists of *tones* and *femitones*, it is the office of *sharps* and *flats* to make tones *femitones*, and *femitones* tones, wherever they are introduced; for if a *sharp* is placed before a note, it causes that note to be sung a *femitone* higher, or more acute than its natural pitch. A *flat* has the contrary effect; for it takes away a *femitone* from any note before which it is placed, in order to make it more flat or grave. If either of them is set on the lines or spaces at the beginning of a piece of music, they affect the notes on such lines or spaces throughout the whole tune, according to their different natures. A *natural* serves to restore any note before which it is placed, to its former natural sound.

Of SOL-F A-I N G.

Sol-fa-ing is much used, and little understood; nor is this to be wondered at, as its intricacy is
very

ON MUSIC.

very great. Before any thing can be said, to make it rightly comprehended, the *key* or *tone* must be first treated of, then *flat* and *sharp harmony*, and after that *transposition*; all which are of the utmost consequence to those who intend to make any proficiency in music.

Of the KEY or TONE.

There is in every regular piece of music one *sound* or *tone* predominant, to which all other sounds in the composition do refer. This sound or tone is called the *key*, in which key the base never fails to conclude. Both tenor and bass conclude with the key-note in all the tunes in the following collection.

Of FLAT and SHARP HARMONY.

There are only two kinds of harmony, namely, *flat* and *sharp*. The difference is not to be understood by the sharps or flats at the beginning of any piece of music, but by the *third note* above the *key*; for if the *third* is flat, the *harmony* is flat; and if sharp, the *harmony* is sharp also.

Now, to find out whether the third above the key be flat or sharp, or, in other words, the *lesser* or *greater third*, it must be observed, that if there

C

be

be *two tones* from the key to the third, as in the scale from C to E, from F to A, and from G to B, then the *third* is *sharp*, and so is the *harmony*: But if there is but a tone and a half, as from D to F, from E to G, from A to C, and from B to D, then the *third* is *flat*, and likewise the *harmony*.

The tunes in sharp harmony being more gay and airy, are most proper for thanksgivings, &c. and those in flat harmony, being of a grave or melancholy nature, for mournful occasions, such as funerals, fasts, and the like.

Of T R A N S P O S I T I O N.

If *music* happens to be set on a key too high, or too low, for a particular instrument, or a voice accompanied with an instrument, then to bring this music, with its proper sharps or flats, to a key within the compass of such voice and instrument, is called *transposition*.

There is in every *octave* throughout the *scale* two *semitones*, though differently disposed; for reckoning C the first note, then by counting upwards, (which must be always done in music) the semitones are the *fourth* and *eighth*; reckoning

D the first, the semitones are the *third* and *seventh*; reckoning E the first, the semitones are the *second* and *sixth*; and thus their situations differ, till C is the first again, as before. Now, to dispose these semitones properly, into whatever key the music is to be transposed, is the right understanding of *transposition*.

Let it be observed then, that the *series* or order of the *tones* and *semitones* in *sharp harmony*, of which we shall first treat, is in the scale from C to C, where the *semitones* are naturally the 4th and 8th. So that when music is in the key C, with the *greater third* (see *St. Ann's tune*), then there are no sharps or flats at the beginning; but was that, or any other tune on the key C, to be transposed to some other key in which the semitones are not the fourth and eighth, as above, then flats or sharps must be used, to bring them to their proper places. And to illustrate this mechanically, let there be fifteen pieces of paper or cards provided, which are equal to the number of notes in the scale; on *each* of these let there be a *letter* marked, as the notes in the scale are lettered, which notes they are to represent, as on the first C, on the next D, and so on. This done, place them in a straight line progressively,

as the tones and semitones are placed in the scale. As from C, place D at a little distance, to represent a *tone*; and, in like manner, E from D, being another *tone*; then let F be put close to E, to represent a *semitone*, and so on till the whole are placed. Of this order of the papers there is a representation under the scale.

N. B. When a paper is hereafter moved *forward*, it signifies, that the note which it represents is become *sharp*, and when backward, *flat*.

The papers being now placed, let it be supposed that the same tune, *namely*, *St. Anne's*, is too *low*, and is therefore wanted to be transposed a note *higher*, *viz.* to D. For this purpose let all the papers be put away, *except the two D's, and those betwixt them*, and then there remain only those that represent the *octave* from D to D, in which octave the semitones are *naturally* the 3d and 7th; therefore to make them the 4th and 8th, F the *third* must be moved forward close to G the *fourth*, which shows that F must be *sharp*, and then the *fourth* becomes the *semitone*: Again, move C the 7th, *forward* close to D the 8th, by which means it is likewise made *sharp*, and the

8th

8th becomes the other semitone. So that by making F and C *sharp*, the semitones take their proper places, namely, the 4th and 8th: And if sharps are placed on F and C, at the beginning of the tune so transposed, as in *Newton tune*, it will sing or play as well as when on C.

Let it be again supposed, that the tune is still *too low*, and requires to be transposed a *note higher*, namely, to E; then the papers must be placed agreeable to the scale, as formerly; and having done this, let all be put away except those that represent the octave from E to E, in which the natural semitones are the 2d and 6th. But to bring them to their respective places, F the *second* must be moved *forward*, to make it a tone from the 1st, and G the *third* must be *likewise* moved *forward*, to make it a tone from the 2d, by which means the 4th becomes the *semitone*. The 5th is naturally right, being a tone from the 4th: The 6th is not right, and therefore must be moved *forward*; nor is the 7th right, but must likewise be moved *forward*, which makes the 8th become the other *semitone*. Now, these *four notes*, F, G, C, and D, by being moved forward from their natural places, are made *sharp*; so that if any tune, with the sharp

or greater third, is transposed to E, these notes must be marked *sharp* at the *beginning*.

It may be once more supposed, that the tune is *too low*, and therefore must be carried a *note higher* still, namely, to F. Place the papers again according to the scale as before, and put away all except those that represent the octave from F to F, where the *natural semitones* are the 5th and 8th. Then the 2d and third are *right*; but the *fourth*, viz. B, is *not* right, being a tone from the third, and therefore must be put *backwards* to make it the *semitone*, which represents its becoming *flat*. All the rest are right; so that if the tune is transposed to F, a Flat must be marked on B, at the beginning, as in the *French tune*. And yet it is evident, that it is no flatter than when in E with four sharps, as the *tones* and *semitones* are the *same way situated* in both.

It is needless to give more examples in sharp harmony, as any one, who understands what has been said, will with ease find out the proper sharps or flats, when carried to any *other key*: As if to G, F sharp; if to A, F, C, and G sharp; and if to B, (which seldom happens) C, D, F, G, and A sharp.

It

It now follows to give an example of the other kind of harmony, namely, that with the *flat* or *lesser third*, where the order of the tones and semitones is to be seen in the scale, from A to A, the *semitones* being *naturally* the 3d and 6th.—

Let it then be supposed, that the *Dundee tune* (being on the natural key A with the lesser third, where no sharps or flats are required) is *six notes* too high, and therefore must be transposed to C. Let the papers be placed by the scale, as formerly; this done, put away all except those which represent the octave from C to C, and the *natural semitones* are the 4th and 8th. But to make them the 3d and 6th, E, A, and B must be moved backward, and are thereby made flat; and they must likewise be marked so *before* any tune on C. with the *lesser third*.

To give more examples would be idle, as any one who chuses may find, by applying the papers as formerly, what sharps or flats are requisite when carried to any other key: As if to D, B must be *flat*; if to E, F must be *sharp*; if to F, (which rarely happens) A, B, D, and E must be *flat*; if to G, B and E must be *flat*; and if to B, F and C must be *sharp*. From what has been said on the two different kinds of harmony, it will readily appear, that the difference

ference betwixt them is not be distinguished by the sharps or flats at the beginning, but by *either third* being above the *key*.

It often happens, that some one or other of these flats or sharps is the key or fundamental note, and music may be transposed to any one of them at pleasure: And though the papers only represent the natural tones and semitones; yet by placing them according to the scale, as formerly, and moving any one designed for a key, backwards or forwards, to represent its being either flat or sharp, then by moving the rest as either third directs, they will likewise shew what flats or sharps are requisite for any such key. *Example*, If any tune, with the sharp or greater third, is wanted to be transposed to B flat, then let the papers be placed as formerly. This done, let B the key be moved backwards, to represent its being flat; afterwards let them all be put away, except the octave from B to B; and by comparing them with the sharp series in the scale, it will be found, that the 2d and 3d are right; the 4th is not right, and therefore must be put backwards; the 5th, 6th, and 7th are right; the 8th being the same with the key, must be also flat. And let it be observed, that whatever has been

been said of these intervals of sound within an octave, is to be understood as meant also of their octaves; so that if notes are marked flat or sharp at the beginning of any tune, their octaves above or below are also flat or sharp.

Having I hope sufficiently explained transposition, it now follows to make *sol-fa-ing* understood by it.

At present there are only four syllables used, namely, *fa, sol, la, mi*, though there were more formerly; and their order or series is, *fa, sol, la, fa, sol, la, mi*: *Fa*, &c. as above the scale. So that *above mi*, wherever it is placed, stands *fa, sol, la*; and *below* it, the same reversed, *la, sol, fa*; and one *mi* is always an octave distant from another*. Now, in order to shew how these syllables are applied to singing, I have only to observe, that the 7th is *always mi* in any tune with the *sharp* or *greater third*, whatever key the tune is on; and the 2d is *always mi* in tunes with the *lesser third*, whatever keys they are on. As, for example, if a tune is on C with the

* This is an evident defect; for as there are two semitones within the compass of an octave, there ought to be two *mi's* to introduce these semitones.

greater third, the natural B, being the 7th, is *mi*; but if transposed to D, C sharp is *mi*; and thus its place will change with the key throughout the octave; and in tunes with the *lesser third*, the *mi* goes along with the *second*, whatever the key be; so that as the place of *mi* rules the places of the other syllables, the *note* or *letter* that is called *fa* in *one* tune, is called *sol* in *another*; *la* in a *third*, and *mi* in a *fourth*. From thence it will readily appear, what difficulty attends *sol-fa-ing*.

It may be asked, May not all music be set on the natural keys, *viz*: the tunes with the *sharp* or *greater third* on C, and those with the *flat* or *lesser third* on A, by which means B would be always *mi*, and consequently the difficulty that must attend *sol-fa-ing*, by placing tunes on different keys, be entirely removed? I answer, it is impossible; and were it otherwise, yet the difficulty would still remain, because, in the course of the harmony of any psalm or song, the variety so necessary to please and entertain, requires the introducing *other keys* than the peculiar one of the piece. For instance, *St. Anne's tune* is on C with the greater 3d, by which means B the 7th is *mi*; but in the second measure F sharp is introduced, which

which is a certain sign the key is changed; for nothing can enter into the harmony while it continues in C, except the seven natural notes, D, E, F, G, A, B, C. But to shew how the modulation from one key to another, in both flat and sharp harmony, is at all times performed, would swell this treatise to too great a bulk; however, that the learner may know something of the matter, let it be observed, that it is chiefly performed by the *great seventh* of that key into which the *music* is *going*. Thus, if a sharp or natural is introduced, that has no connection with the harmony, the *semitone* above any such becomes the *key*, so that F sharp being introduced in *St. Anne's tune*, makes G the *key*; consequently B is now no more *mi*, as it is not a 7th, but a 3d to the *new key* G; and therefore the 7th must be looked for, and will be found to be F *sharp*, which is the seat of *mi*, while G continues the *key*.

To enumerate examples of this kind would be needless, as what has been said is sufficient to shew, that there is more intricacy in *sol-fa-ing*, and more time required to perform it exactly, than the whole of music beside. Nor can these syllables be of any real use either to teacher or

D 2

scholar;

scholar; for, as *Malcolm* observes, it is impossible to express the distance betwixt degrees of sound by them with any certainty. As for example, if it be asked, What distance is between *fa* and *sol*? the question has two different answers; for it is either a 2d or a 5th: And with respect to their distinguishing the tones or semitones, is likewise impossible, as music sometimes changes so often from one key to another, and so sudden, that no master will at all times immediately discover the transition.

As *sol-fa-ing* therefore seems difficult, and not at all necessary, it now follows to constitute something in its place, that will be more useful and easier attained. In this there is no difficulty, as we have already the seven letters of the alphabet, A, B, C, D, E, F, G, which are all as musical, when applied to sounds, as the other, only F excepted, for which let *fa* be pronounced. That they are more *useful*, is plain, as by them the whole of music is chiefly communicated; and that they are *easier learned*, is evident, their places being unalterably *fixed*, whatever key the music is on, according to the *Cliff* set at the beginning.

But if any teacher will still use *sol-fa-ing*, as thinking these syllables more musical than the
letters

letters, let him lay no stress on his *mi*, as it may probably *leave* him when he is not *aware* of it. Nor need he regard whether a pupil calls any note *sol*, or *fa*; provided he gives it its *proper sound*, as it is not *names* but the *justness* of sound, that is to be considered; for names are only given, to shew the relation one sound has to another. And was only the letter A to be used for some time in teaching to sing, it would tend much better to make a good singer than any other letter or syllable whatever, as, by pronouncing A, the mouth is accustomed to be open when singing, without which none can sing well. If any chuse to make the experiment, let them sound any note A, with a mouth pretty much open, then sound the same note *mi*, and it will be immediately discovered, that the one sound is much more sonorous than the other.

Of TIME.

Having formerly been at a good deal of trouble to ascertain the proper length of a *Pendulum* to regulate *Church-music*, (as may be seen by those who have the former edition) and finding, af-

ter all, that few or none had the curiosity to apply it; I shall here make use of a well regulated *house-clock*, to which most people have access.

Let the Practitioner sit or stand by the clock, with a table before him, and count the *seconds* or motions of the Pendulum in fours, as 1, 2, 3. 4;—1, 2, 3, 4; 1, and so on. Let the hand be put down at 1; moved to the right, without raising it from the table, at 2; raised towards the left breast at 3; and from thence towards the right ear at 4; then down again at 1, and so forth. This cannot be done regularly without a good deal of practice; but when once attained, let the voice give a sound equal in length of *time* to these four motions of the hand, and this sound is a proper length for a *semibreve* in all the *common time* Church-tunes in the following collection. Now, if a *Semibreve* be equal in length to four seconds, consequently a *Minim* must be equal to two, and a *Crotchet* to one. From thence the nature of *time*, and value or proportion of notes will readily appear.—
There is another method of beating common time, which shall be treated in explaining the plate of lessons.

Of TRIPLE TIME.

Triple-time tunes being of a more light and airy nature, the semibreve in them ought to be no longer than a Minim in those of common time; and as each *bar* contains three minims, or *notes* equal in value to three minims, let the learner stand by the clock, and count the seconds in threes; then let the hand be put down at 1, moved to the right, as formerly, at 2, and raised towards the right ear at 3; down again at 1, and so on. As the hand must be down at the beginning of every bar, if there be a note before the first bar, the hand must be raised when that note is sung. After this manner ought time to be beat to all *triple-time music*, whether the *bar* contains three *semibreves*, three *minims*, three *crotchets*, or three *quavers*: only the *clock* will rarely be of service except in *church-music*, as the *time* must be beat quick or slow according to the nature of the music performed. I must again beg the learner's care to beat the time at the beginning of every bar, whether the music be in common or triple time, otherwise he will undoubtedly mar his performance.

Of

Of LESSON I. *Plate 2.*

This lesson is the plain natural *scale*: it has been hitherto used only as it relates to the knowledge of music, but now it follows to shew how by it all music is *performed*; and as it is the ground of all, whether *vocal* or *instrumental*, it must therefore be perfectly learned by those who intend to make any progress in that art. But as it may be too extensive for some voices, we shall begin with the next lesson, which will answer the purpose equally well, it being a complete Octave, and therefore comprehends the whole of music, as was observed in page first.

LESSON II.

The only difference betwixt this lesson and the former is, that it contains *fewer notes*, and is on a *different key*; for the other being on the natural key C, with the *sharp* or *greater third*, renders it free of *sharps* and *flats*; but this being on the key G, *F* the 7th must be sharp, to bring the *semitones* to their proper places, as has been formerly observed.

The learner having now, it is hoped, understood so much of the *theory* as is necessary for
practice,

practice, his next study must be to *tune his voice*, for which no system of notes is so proper as the *scale*. It is impossible to give any directions in writing that will tend to shew how to perform it; so that those who are entirely ignorant, must procure the assistance of one who can either *sing* it, or *play* it on some *instrument*, along with them, till they are quite masters of it; and this assistance any one can give that is the least skilled in music *. Care must be taken to keep the mouth pretty much open, that the *sound* may be clear and sonorous. The human voice, if properly used, is far preferable to any other music; but if overstretched, there is no music so bad: The learner, therefore, cannot be too cautious in finding the proper tone of his voice at the beginning, as the bad habits he then contracts will rarely afterward be conquered.

* Hearing many complaints from the country concerning the difficulty of finding the above-mentioned assistance, I therefore invented an instrument that cannot go out of tune; by which any one may learn to sing the scale justly. This instrument is sold for a few shillings.

This lesson being slow common time, *each note* must be sung equal in length to *four seconds* of the *clock*, and time beat as formerly directed. This ought to be sung both forwards and backwards, till the voice is quite formed, and can, without help, perform it exactly, both in tune and time. When this and the three following lessons are once attained, this lesson being the scale, ought to be sung without beating time, and the notes gradually shortened, till at last they are sung as quick as it is possible to count 1, 2, 3, 4; but when sung quick, they ought not to be named by letters or syllables, but only by the letter A throughout the whole.

L E S S O N S III. IV. & V.

The first of these is the same with the former, only instead of a semibreve, each bar contains *two minims*, each of which is equal to *two seconds*, or motions of the *hand*.

The next is the same, only divided into *four crotchets*, each of which is equal to *one second*, or motion of the *hand*.

The fifth contains a *pointed minim* and *crotchet*, which is the same as to *measure* of time with a
semibreve

semibreve, as the pointed *minim* is equal to the three first motions of the hand, and the crotchet to the last.

LESSON VI.

Hitherto the *scale* has been performed regularly; this and the following lessons shew how it is to be applied to music.

Let the learner observe, that when he has sung the first note G, he must *leap* over A, and sing B, &c. These are called *leaps of thirds*, as the *second note* in every bar is a *third* from the *first*. That he may hit the distance of a third exactly, let G be sounded its proper length, then let A be sounded as short as possible, and it will lead to B, and so of the others; but care must be taken to drop the use of these *intervals* as soon as the performer can do without them*.

Let us here observe the other species of common time formerly mentioned, which is distin-

* *Intervals* signify such intermediate notes as are passed over; for instance, suppose a leap from G to D, (see lesson 3.), then the intervals are A, B, C.

guished by a *perpendicular stroke* drawn through the *common-time character* placed before this and the four following lessons. The rule already laid down is, that a *semibreve* is equal in length to *four seconds* of the *clock*, and each of these seconds to have a *motion* of the *hand*, consequently a *minim* must be equal to two of these seconds or motions. We shall here suppose the *minim* to be equal in length to *two seconds*; but instead of two motions of the hand to each *minim*, let there be but *one*; that is, let the hand be put down at the beginning of *each bar*, and raised towards the right ear when it is half sung, down again at the next bar, and so on. This is called two in a bar. After this manner ought time to be beat in all the *common time church-tunes* in the following collection.

L E S S O N S VII. & VIII.

Lesson seventh is an example of *leaps of fourths*, the second note in every bar being a 4th from the 1st. To perform this, the learner must take the assistance of the intervals both ascending and descending; for to come at C from G with certainty, the voice must touch the intervals A and B, and in returning from C to A, the interval B must
be

be touched. Though the intervals are marked no farther than the first bar, yet the learner may go on taking the help of them through the whole lesson; only they must be founded as short as possible, because whatever time is spent on them, must be taken from the chief notes.

Lesson eighth contains *leaps of fifths*, and are attained by the help of the intervals as above. This method of using the intervals to lead the voice from one leap to another, is applying the scale to practice.

LESSON IX.

Each bar here contains *four crotchets*, two of which must be sung in the time of *one minim*, or motion of the hand.

LESSON X.

This lesson contains all the variety of leaps in an octave; but before the learner attempts it, he ought to make his voice run the octave (that is, from G to G, as lesson 2.) both forwards and backwards, as quick as possible, as it will enable him readily to apply the intervals to hit the distances.

If

It will not be improper to observe here, that when a person intends to sing any piece of music at sight, he ought first to find the *key-note*, and then observe whether it has the *greater* or *lesser third*; having found both these, let an *octave* from the key-note be sung *up* and *down*, as either 3d directs; and it will greatly enable the performer to go through the piece with exactness. But as the progression of the *flat scale* differs from that of the *sharp*, it shall be treated of afterwards.

L E S S O N S XI. & XII.

These lessons are in *triple time*, having three *minims* in every bar, each of which is equal in length to one second. The time to be beat according to the rule formerly given for triple time.

Of the F L A T S C A L E.

The *scale* of *flat harmony* ought to be perfectly attained before the least attempt be made to sing any of the tunes with the *lesser third*; but would first recommend it to the learner to practise some of those with the *greater third*, such as the *Dunfermline*, *Stilt*, *St. David's*, *St. Anne's*,
 &c.

&c. as it is necessary to fix the *sharp system* in the ear perfectly, before the other is attempted, otherwise the *ideas* may be confounded, and neither *system* properly acquired.

This scale is placed at the foot of the plate of lessons. The learner must not attempt to sing it by himself, and therefore he must here, as well as in the *sharp scale*, procure assistance, it being much more difficult to perform *justly* than the other, because the 6th and 7th in *ascending* are *sharp*, and in *descending* they are *natural*. This alteration arises from the impossibility there is in coming at the 8th from the flat 7th with any degree of pleasure; and to prevent the cross and unnatural distance that is betwixt the flat 6th and sharp 7th, the 6th must be also sharp. These two notes being so changeable in their nature, is the cause of sharps being introduced so often in tunes with the lesser third, as may be seen in the *Dundee, London, &c.*

If any teacher chuses to follow the above method for instructing his scholars, I may venture to assure him of success. However, as there is a good deal of *air* in these *twelve lessons*, a pupil that has a quick ear, will, upon hearing them often, learn to sing them by heart, and will therefore

therefore pay no regard to his book : But if the teacher wants to know if any has benefited by them, let him point to the *first note* of the scale, and then to the *others* at *pleasure*, as to the 4th 5th, 3d, 6th, 2d, and so on at random ; and if the scholar sing the notes so pointed, justly and readily, without the help of the intervals, (which every well-taught scholar ought to do) any such scholar will find but little difficulty in singing at sight any part of the following church-tunes. But before he attempts to sing *bass*, he ought to learn to name the notes by the letters readily ; after which he has only to find the sound of the *first note*, which note is generally the *key* ; and then all the other notes throughout the *bass* are either 2ds, 3ds, 4ths, &c. to the *key*, or to each *other*.

Though all the parts of these church-tunes, except the *bass*, are put in the *treble cleff*, it is not to be understood from thence that they are only to be performed by *treble voices* ; on the contrary, the *treble* is the only proper part for such, though they may be added to the *tenor*, without having any bad effect. The chief intention is, to accommodate such as do not chuse the trouble of learning many cleffs ; and the next inducement is that judicious reason given by Dr. Green, in
his

his preface to his *book of catches*, where he expresses himself thus : “ They are put in the treble cliff, in order to be of more general use ; many persons having taught themselves and others to sing, by playing upon treble instruments. The skilful, I am well aware, need not this kind of assistance ; and for the unskilful, it was ever my opinion that no assistance can be too much.”

The *Dundee tune*, which is allowed to excel any other of the flat tunes, has been laid aside by such clerks as have been regularly taught, because they found it impossible to bring their congregations to fall the *half-note*, which concludes the *first* and *third measures* of the *church-part*, they having been in use for many years past to fall a *whole note*, that is, to sing G *natural* instead of G *sharp*. It is therefore proposed, with consent of the honourable committee, that these half-notes in the church-part may be transferred to the treble and the treble notes substituted in their place : by which the tenor or church-part will be rendered natural and easy, without making the least difference in the harmony. There would be no occasion for this *change*, if none sung tenor but such as have been taught ; but it being the

most prevailing and airy part, I say, the most prevailing, as it is always sung by the clerk, it is found by experience, that the generality of people learn it at church by the *ear*, whereas none will attempt to *sing treble* that have not been properly instructed. But that every one may have his choice, both notes are set down.

The same inconveniency attends a note in both the *Abbey* and *St. Paul's tune*, and the same remedy proposed, with this difference, that the half-note in the *Abbey* is exchanged for the counter tenor note.

INSTRUC-

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INSTRUCTIONS

FOR

S O N G.

AS the church tunes alone would not afford sufficient practice for those who intend to make progress in music, I have added some of the best *canons* and *anthems*, and have prefixed thereto some lessons in two parts for time and execution, which, when properly performed betwixt master and scholar, will not only give pleasure, but likewise enable the learner to execute any species of song easily. But as none can be said to be an elegant singer without the *thrill* or *shake*, it being by far the finest grace in music, it shall be first treated of.

Of the THRILL or SHAKE.

Let the mouth be opened, and the voice moved slowly and smoothly from one note to another, with the letter A only, (see the *examples*, the first of which is compounded of a whole note,

F 2

and

and the other of a half note). After some practice of this kind, the shake will naturally increase in quickness as the voice grows tractable. The only danger is, of its growing too quick, and consequently imperfect; for it will sometimes run away for a little, (that is, the voice will get out of the performer's power) and then stop, even though it was designed to be lengthened: But this is so far from being a discouragement, that it is a certain sign of its success, and that speedily, provided the learner always begin again on his first principles. If *lesson 2.* is much practised, it will greatly forward a good shake.

As the learner would tire of always labouring at these examples, I have set down a well known little song, and have put the shake in small notes, where it is most proper to apply it. He need pay no regard to the number of these small notes, but may lengthen the thrill at pleasure, till he is master of it. If it is once acquired, there will be but little difficulty afterwards in making it subservient to time. After this he may take any regular printed song, where the shakes will always be properly marked.

I have dwelt the longer on this article, because of its excellency, and the delight it gives both

to the performer and audience; and also because some imagine it to be the gift of nature, and not to be attained by practice. But this supposition is entirely groundless; for I have known many whose voices were excessively stiff and untractable, acquire it by a few months application, even at manhood. Some, without doubt, will arrive at it sooner than others, which is the case with every other accomplishment: but let none despair; for I will venture to assure any one who will take the trouble to practise a shake at all times when convenient, either in the course of a song, or otherwise, that such will sooner or later arrive at this capital qualification of a singer.

Lesson 3. is intended to shew the length and proportion that one note bears to another. The learner ought to be master of this lesson, both as to tune and time, before he goes further. The time here is slow common time; and as every bar contains a note or notes equal to four crochets, (see the bass of this lesson) each of these crochets is to have a motion of the hand, as described in the chapter on time. This method of beating time is called *four in a bar*.

Lesson 4. has also time beat to it as above; it is designed to shew the nature and use of rests.

Lesson

Lesson 5. contains two minims in a bar. The time to be beat here, according to the rule given for the church-tunes, *viz.* two in a bar. As the last note of one bar and the first in the next are tied together by a *dash* or *slur* over them, they must be sounded as *one note*; so that to beat time properly in this lesson, is more difficult than in any other, as the hand must be put down during this sound. The putting down or raising up the hand in this manner, when a note is sounding, is called *syncopation*, or *driving notes*.

Lesson 6. is the same with the former, only in triple time. See the chapter on triple time.

Lesson 7. is a ground-bass, to which there are set eight different trebles; and as all manner of practice, *viz.* *rests*, *syncopation*, *execution shakes*, &c. are introduced in the course of these trebles, more instructions might be judged rather tedious than useful.

N. B. As the pages are narrow, the anthems are printed so as to be read straight forward through both pages.

Of CANON or CATCH.

A *canon* or *catch* in the unison is performed by three or more *voices*, each following one another

at

at certain distances : For *example*, the *first voice* begins the piece alone ; and by the time he has sung to the first *double bar*, or *repeat*, then the *second voice* takes up the piece also from the beginning, the first still going on ; and after the second voice has sung to the first *double bar* or *repeat*, the *third voice* begins ; and at this distance they follow one another throughout the piece, which they may sing over without stopping, as often as they please.

A
P L A N
F O R

Teaching any number of Persons
collectively the FOUR PARTS
of Psalmody.

HA V I N G been pretty minute with regard to what related to the scholar, I shall next lay down some rules for you who are teachers of this essential piece of education. Were you all masters of your business, there would be no use for these rules: But this is not the case; there being many dispersed over the country, that are obliged to teach it along with other branches of education, though they know no more of the matter than being taught a few tenors in their infancy, and that in an irregular manner, it being more than probable their teachers never knew a note of music. But, exclusive of these, there are others
that

that assume the teacher, filled with conceit from no other foundation than being applauded by the ignorant for singing a trifling song, or a church-tune with a better voice than him they heard last. How despicable a figure the pupils of such teachers must make, may easily be imagined.

Notwithstanding there being many as above represented, yet, with pleasure, I know that there are numbers who of late make their business their study. How far the first edition of this book has been a means of their instruction, would be vain in me to assert; I shall therefore comfort myself with the hopes, that all of you will in due time see the necessity of being properly qualified; and that I have been instrumental thereto, will, doubtless, add to my pleasure. But to the purpose.

Let it be supposed you are called, or go to a town or village to teach church-music; your first care must be to procure the countenance of the principal inhabitants. This done, the vulgar will readily follow their example; and their attendance is of more importance than that of the better sort, as they only are to be depended on for a good performance at church: For, exclu-

five of their being more numerous, they are very fond of being of consequence, and sing with spirit, with a view to keep all around right ; whereas if a poor man sing a little out of tune or time, all the gentry next him are immediately silenced.

Your next difficulty will be to persuade the gentry to meet with the commons ; but a little reasoning will convince them, that it is as reasonable to meet together to learn to praise God in a decent and proper manner, as it is to meet to perform that office.

Having succeeded so far, let it next be supposed that you meet with your pupils at church, or some large room which will contain them easily ; and having seated them all with their books in their hands, desire them to look at the scale, where they will see two staves, each containing five lines, the upper comprehending the treble notes, and the lower the bass. Then direct them to look for the first note in the treble scale, which is placed on a little line below the five, commonly called a *leger-line*, and this note is called *C*, (or *fa*, if you use sol-fa-ing) the next note is under the first of the five lines, and is called *D* ; the next is *E*. and is on the first line ; the next

is

is *F*, and is in the space betwixt the first and second lines; and so on.

Having proceeded thus far, desire them next to see the second lesson in the plate of lessons, which is the scale from *G* to *G*. Then inform them that as the notes there rise gradually one after another, so they will discover the voice to rise in singing them.

Being now ready for the first performance, give a sound for the first note yourself alone; then desire all of them to sing it with you. This done, you will hear many of them here and there wrong; but after repeated trials you will soon perceive them to sound more uniform. When they sound this note pretty well, inform them, you are now to sing two notes; and after performing them yourself alone, make them join you as before. Here again you will discover several wrong, particularly in rising to the second, as there are many who can give one sound, but who cannot, without practice, move to another: However, always begin again; and the oftner you repeat these sounds, the more exactly they will perform them. After the same manner make them rise to the 3d; and by the time you make them sing these first three notes frequently over,

G 2

both

both forwards and backwards, an hour will be spent, therefore dismiss your pupils, they having got sufficient instruction for the first lesson.

If you have not heretofore taught in this manner, you will probably be discouraged, when you find many of them have such wretched ears as not to know one sound from another, and therefore may conclude it impossible to instruct them by this method; but there is no other way you can propose so good: for did you engage with one of these people alone, you would find your labour and lungs spent to no purpose. To evidence this, let it be supposed that you undertake to instruct one destitute of genius; your first attempt will be to sing the scale with him. Very well. You give a sound; but instead of joining you, he gives a different sound. What is next to be done? You must yield to him, and take his sound; so far you agree. You then inform him, that you will sing that note with him again, and afterwards rise to the next note. He immediately agrees; but when you rise to the 2d, he pays no regard to you, but goes on with his first sound, without the least sensibility of the monstrous discord occasioned by the first and second being sung together; on the contrary, if you tell him he does very well, he is very happy. If you then in-

form

form him, that after he sings the first note, he must make his voice rise higher to sing the second, he again agrees; but when he comes to put it in practice he only adds loudness to the same sound; and thus he will beat you down, and baffle all your efforts. Now, if he is amongst the croud, they will in time either beat him down, or drag him alongst with them; for it is rare if there be not ten to one against him, that is, ten that have some musical genius for one that has none.

You may think from this that it were better to inform such that they cannot learn, and therefore intreat them not to come to school any more, as they confound the performance of the others. This would only be ~~by~~ making bad worse; for though you get rid of them at school, there is no getting rid of them at church, where they are sure to make more noise than those who know what they are about. One of this kind not only confounds, but generally silences all around them; and very justly, for who of any feeling can cross nature so much as to sing in opposition to bawling nonsense? Now, the consequence of allowing them to join your scholars will be, that in time they will learn to follow; or if not, they will gradually

gradually discover that the sound of their voices differs from the others; and if they once come this length, they are fairly conquered; for they will immediately declare themselves incapable, and from that moment cease to open their mouths, at least so as to disturb others. But to return with your pupils.

Having seated them as formerly, spend some time in refreshing their memories about the notes, and inform them of their names and proportion, as that the *round note* is called a *semibreve*, and is equal in length to *two minims*, &c. Then return to the second lesson, which, it is probable, you will make them sing tolerably, both forwards and backwards, before the hour is past. But this depends on what genius the people have for music. It is an undeniable fact, that the musical genius of the people in some towns is much stronger than that of others; which may be owing to the having or wanting a town-piper, or some such musicanto, to buz a few little tunes in the childrens ears, which tunes they are constantly singing, or endeavouring to sing. There is a piper in a neighbouring town who can play only one tune; and was you to walk through every corner of that town, you would hear that

tune,

tune, and no other, in the mouth of every child and servant there. Now, if the piper and his tune were gone, that town would have no tune at all, and in course the people's ideas of musical sounds would in a short time be entirely lost. But to return.

Let it be supposed you have got them to sing the eight notes in this lesson tolerably well in tune; only you are distressed with squalling in one place, roaring in another, and distorted faces in a third: In that case you must set about rectifying these defects immediately; for the sooner a bad habit is removed, the better, nor is there any time so proper for putting this in practice as when they are singing the scale. All you have to do is, to call out to any one that does amiss, mimic him; then tell him how ridiculous such a method is; after which, let him hear the difference betwixt the false and natural voice, and that no voice is disagreeable if it be properly used. A few rebukes of this kind will make the whole afraid of doing amiss, and at the same time delight them, as it is demonstrating the nature and power of the human voice.

Having

Having now got their wildness a little curbed, let them hear the beauty of swelling a note; which is done by beginning very soft, and increasing the sound till towards the end, then letting it die away. If they are made to sing every note of this lesson frequently over in this manner, it will very soon rub off all their rusticity and awkwardness.

Your next business must be to demonstrate the nature of time; after which make them sing the same lesson, giving four motions of the hand to each note, as directed in the former part of this treatise. Then proceed to lesson 3. which is two minims in a bar, each of which has two motions of the hand; and afterwards to lesson 4. which consists of crotchets, each of which have a motion of the hand.

We shall now suppose that these instructions, together with many other things you found necessary to inform them of in the course of teaching, has taken up a week; and indeed if you have advanced so far the first week to any purpose, you have been very successful; for the most disagreeable part of the work is over, as what follows must give pleasure both to master and scholar.

Having

Having met again, your first business must be to go over the former lessons; which is recommended to be done every day, particularly the scale, that is, lesson 2. as a just performance of it enables them to perform every other piece in tune, and therefore it cannot be too strongly impressed on the ear. You may now attempt the tenor of some easy airy church-tune, suppose the *French*; which is recommended to be sung neither by letters nor sol-fa-ing, they being both perplexing and unnecessary, but by any four lines of eight and six syllables, from the psalms, or any other poetry you chuse. And here it will be proper to observe, that, in singing church or other music, the syllable must not be closed till the sound to which it is applied is about being done. To illustrate this the better, observe the following line, where a ligature is made to follow that letter on which the sound ought to dwell.

Come now the timbrel bring for joy.

Co-me, no-w tha-ti-mbre-l bri-ng fo-r jo-y.

You cannot be too careful about this article. There is nothing more ridiculous, nor more

H

common,

common, than to make the sound follow from the end of some syllables, as *thy*—. This monosyllable immediately lands in *ee*, which cannot be pronounced without applying the tongue to the roof of the mouth, by which the sound is greatly diminished : But if it is sung *tha*—y, it opens the mouth ; which you must always endeavour to make them do, so far as the sense and meaning of the words sung will permit.

Having got them to sing this tenor tolerably, which, with other things, will probably require a meeting or two ; but as this depends on what genius the people have for music, as formerly observed, I shall from henceforth cease to limit your time, their aptness or dulness being the best dictator in that point : Having, I say, got them to sing this tenor tolerably well, begin another, as *St. David's*, *St. Paul's*, *St. Anne's*, or any other with the sharp or greater third you chuse ; and by the time they can perform this indifferently, it is to be supposed they have made tolerable proficiency in the former.

It is now time to select the voices and class them for the different parts, which is a work that requires caution and judgment. Let it be supposed that your school consists of two hundred

hundred, men, women, and children; fifty of whom you want for basses, thirty for trebles, fifteen for counters, and the remainder for the tenor, commonly called the *church-part*. Being provided with a pitch-pipe, try the men one by one in this manner. Make him sound the note G in the center of the voice, as the first note of *St. Paul's* tenor; afterward descend note by note with him till he land at the other G, and observe what power or strength of voice he has there. This done, sound the former or centre G again, and ascend with him note by note to the other G, if he can reach so far. Having proved them all in this manner, you have only to allot those that have most power below for basses, and those that go highest for counters. After the same manner go over the boys; and if there be not men sufficient to make up your complement of basses and counters, let the boys supply the defect; for though they are at present treble voices, and therefore improper for these parts, yet their being males, will sooner or later remove this inconveniency; but you must take care to disperse them among your other scholars; for if a number of them were allowed to sit together, they

would; during the time of singing a church tune two or three times over, fall greatly from the pitch, and mar your performance.

If you have, in the course of these trials, found any bad geniuses, be sure to allot them to the bass, where they will do less hurt than in any other part.

Having now disposed of your men and boys, (for if there be any over your complement of basses and counters, they are to be tenors) you are next, in like manner, to go over the females, out of which you are to pick about thirty of the finest and best-tuned voices for trebles, and throw all the remainder to the tenor. If in some places you cannot find voices calculated to proportion each part as above, you must not therefore be discouraged, but make the best you can of them; only never allot a man for treble, nor a woman for bass.

Having assigned all of them their parts, place the trebles on your right hand, the counters on your left. the basses fronting you, and the tenors behind them. By the bass being thus in the centre, the other parts, which all arise from it, are equally supported; and this disposition they are

are always to observe, and take their seats accordingly.

They being seated, make them all sing over the *French* tenor ; then address the basses, telling them, they are now to learn their own part, to which they must be particularly attentive. After going over it several times with them, in like manner instruct the trebles, and then the counters ; and when you find that each division can keep their own part without your help, then make bass and treble sing together ; if they go well, then join bass and counter ; and if in like manner these go to your wish, let bass and tenor be joined. Having thus proved all the parts separately with the bass, join any three of them together ; if these also go well, join all the four parts.

If you have not heretofore heard any such, and if you are not void of all manner of feeling, you will admire the grandeur of this performance. The first of this kind that was here was at a little chapel, where the teacher brought all his best scholars, to the number of a hundred and sixty, who were not taught together, but in different classes. There were but few met to hear the first performance ; but the report these gave of it made numbers flock to the next ; some, probably,

bably, with a view to censure, and many out of novelty or pastime. No sooner however was the music begun, but a sort of dread and amazement seized every countenance; some looked pale, others were in a chilly sweat, and many stared at they knew not what; nay, the teacher himself (a thorough-bred chorister) was not only silenced, but wept excessively. This may seem romantic to many, as they cannot conceive how a simple church-tune, in which there is no great art of composition, could produce such effects; but let such consider, that it is not the church-tune, (though music in that style is more solemn, and therefore more striking than any other) it is the number of voices that astonishes. Those who have not heard a hundred and sixty voices or upwards perform a church-tune, or any solemn piece of music, in all its parts, with proper pauses, and fine swells, can be no judges of this matter, it being entirely beyond their conceptions. Some may be of opinion, that this performance must have been defective without an organ, or other instruments to strengthen and enliven the voices: But the want of these was the very cause of its excellency; for their number gave life and strength, and their parts being both
short

short and easy, enabled them to perform more justly in tune than any organ is capable of. Add to this, that the words sung, (which are greatly blunted by instruments) were distinctly heard, without which vocal music is at best but dull and insipid. But to return.

Having now got the *French* tune completed, and the church-part of another pretty far advanced, go on as formerly in instructing them in the different parts of that tune of which they have learned the tenor, at the same time carrying on another tenor by the whole, (for they must be all taught the tenors) and in this manner you are to proceed, by which you will find they will learn a tune in all its parts every week; so that in twelve weeks they will have got twelve tunes, which is number sufficient for any congregation *.

But

* In some old editions of the psalms there is a tune set almost at the head of every psalm, probably with a view that the music might always suit the subject. But exclusive of the impossibility of learning the gross of mankind so great a number of tunes, the defect is as great as ever; for the subject changes so often in most psalms as to require a different tune to every four lines, or rather a particular

note

But if you make them thoroughly masters of these twelve tunes in six months, from the time of your first opening school, you do very well, as you have every day (exclusive of their present lesson) to make them rehearse the whole or a part of such tunes as they have already learned, and now and then to give them a new lesson out of the plate of lessons, demonstrating the nature of the different leaps, with many other things, as common and triple time, cliffs, sharps, and flats, &c. so that they may not be ear-scholars. On the contrary, if you are at due pains, it is incredible what knowledge they will acquire, even though in a croud; nor is this to be wondered at, as they have the same advantages of education with students of some other professions, as divinity, law, or physic. I have often heard the celebrated *Geminiani* (whose pupil I had the honour to be) maintain, that the whole art of

note or passage to every syllable, as done by the inimitable *Marcello*. A few therefore of the chearful and sprightly, and a lesser number of the melancholy and penitential, is sufficient for public devotion, and are all that a congregation can be supposed to perform justly.

composition could be communicated in this manner; and from the instructions I had from him, I discovered few reasons to the contrary.

The plan for instructing many together being now finished, the same method is recommended for a small number. To assert, that the difficulty in procuring a regular performance from four persons will be generally greater and more tedious, than if the number amounted to four hundred, will seem strange, yet nevertheless it is fact. It may indeed happen that four may be met with possessed of strong musical talents, in which case the trouble will certainly be less, provided their voices suit the different parts; but if one or two of your set have bad ears for music, you will never be able to complete your harmony; whereas in a considerable number, you are sure to find a few of genius for every part, and it is found by experience, that one who is staunch in his part will lead any number of indifferent capacities.

If you cannot prevail on your scholars to meet at the same hour, and be taught together; in that case you must appoint a convenient hour for the better sort of people, another for those of middling station, and a third for servants, (who all ought to pay according to their stations, though

I

on

on the whole, this piece of education should be given very cheap, with a view to engage all ranks to learn it) and when they are taught a tune or two in this separate manner, you must afterward make a point of having a rehearsal of the whole together at church, or any other convenient place, once a-week, which they will soon be equally fond of with yourself.

What only remains now to be considered, is your conduct at church on the sabbath-day. Having gone there with all your pupils, you must, if possible, have them seated together. If they are dispersed amongst the rest of the congregation, the effect will not only be poor, but it will be rare if they are not put into confusion. Many of them that would do very well with the help of others, may have neither genius nor fortitude to carry on a part alone, and more especially if seated amongst irregular singers.

Having placed them thus, and yourself the clerk, (or if another, it is to be hoped you have been particularly careful in instructing him, otherwise he will frustrate all your endeavours) you must be careful that they all sing tenor, and

no other part, during the first three or four sabbaths; and you will do well to sing no more than three different tunes in that time, which are all sung in the forenoon; as for the afternoon, you may take any two of the same three you please. There would be no use for this caution if the whole congregation were taught; but as this cannot be expected, the tenor alone must be continued till the ignorant have got a tolerable notion of it, which will soon be the case, and then there will be no danger in introducing the other parts; whereas, if you begin with the whole, the unlearned, upon hearing different parts, will either be silent altogether, or catch any sound that strikes their ear most agreeably, or sing according to their own fancy, and thus all attempts to improve the music will be effectually baffled; whereas the constant use of one part till it be tolerably established, is both the surest and shortest way to success; and even after the parts are introduced, it will be prudent in the learned to join all in tenor till it is once sung over, to set the congregation a-going, after which they ought to strike off to their own parts.

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STANZAS of Eights and Sixes, to sing the Psalm-tunes by.

The heart, by Music's force inspired,
With sacred warmth to glow,
Is with each gen'rous passion fired,
And tastes a heav'n below.

As night eternal and profound,
Those bosoms dark remain,
On which the charms of melting sound
Their raptures pour in vain.

Deep on the tender mind impress,
The softer passions play,
Then music melts the infant breast,
And lights fair virtue's ray.

For each young voice and infant hand
Let music early reign;
No pow'r like her's can vice withstand.
Or virtue's bliss attain.

STANZAS of Eights.

Man, whose dull internal sense
By music here untouch'd remains,
Heav'n shall find full recompense,
And join the seraphs' loftiest strains.

Who would not join the sacred lays,
And sing th' Eternal's endless praise?
Earth below, in heav'n above,
The noblest tasks are PRAISE and LOVE.

The

of Rights and Lines to
the British Museum

and of the British Museum
and of the British Museum
and of the British Museum
and of the British Museum

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Plate 1.st

The Scale

fa sol la fa sol la mi fa sol la fa sol la mi fa

the Sharp Series
the Flat Series

Treble
 Bass

C D E F G A B C D E F G A B C

C D E F G A B C D E F G A B C

1. Semibreve Rests

is equal in length to 2 Minims

or 4 Crotchets

or 8 Quavers

or 16 Semiquavers

or 32 Demisemiquavers

The G. or Treble Cliff  The C. or Tenor Cliff  the F. or Bass Cliff 

Bars 

Common Time C C $\frac{1}{4}$

Triple Time $\frac{3}{2}$ $\frac{3}{4}$ $\frac{3}{8}$ — $\frac{9}{4}$ $\frac{9}{8}$ — $\frac{6}{4}$ $\frac{6}{8}$ $1\frac{3}{8}$

A Sharp \sharp A Flat \flat A Natural \natural

A Slur \smile shows how many Notes are Sung to one Syllable

Lesson 1st

2^d fa sol la fa sol la mi fa

3^d G A B C D E F G

4th

5th

6th

7th

8th

9th

10th

11th

12th

13th The flat Scale

The musical score consists of 13 staves. The first staff is a vocal line with solfège syllables: 'fa', 'sol', 'la', 'fa', 'sol', 'la', 'mi', 'fa'. The second staff is a piano accompaniment line with notes G, A, B, C, D, E, F, G. The remaining 11 staves are numbered 4th through 12th and 13th. The 13th staff is labeled 'The flat Scale' and contains a scale starting on C with flats for F and C.

Dundee or Windsor

I

This is a handwritten musical score on aged, slightly stained paper. The title "Dundee or Windsor" is written at the top in a simple, dark ink. To the right of the title is a small, handwritten number "I". The score consists of four staves, each with a label written below it: "Treble", "Contra", "Tenor or Church part", and "Bass". Each staff begins with a treble clef and a common time signature (C). The notation is handwritten, using various note values including minims, crotchets, and quavers, along with rests and bar lines. The ink is dark, and the paper shows signs of age, including some foxing and general discoloration. The overall layout is clean and organized, typical of a personal or working manuscript.

Tr.

Con.

Ten. or Ch. part

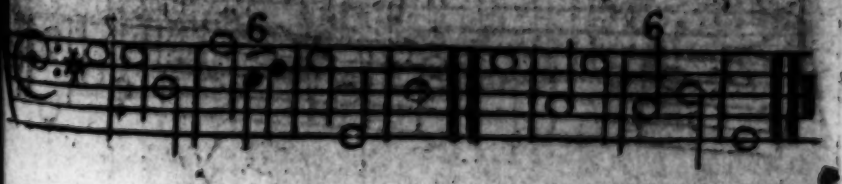
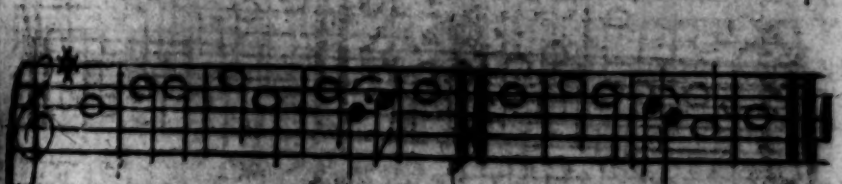
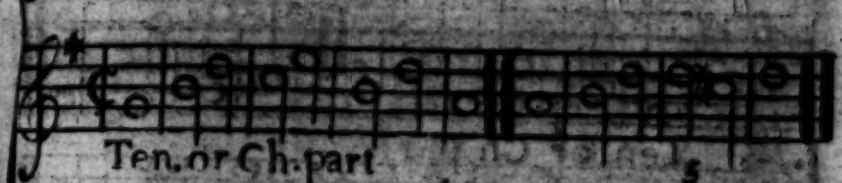
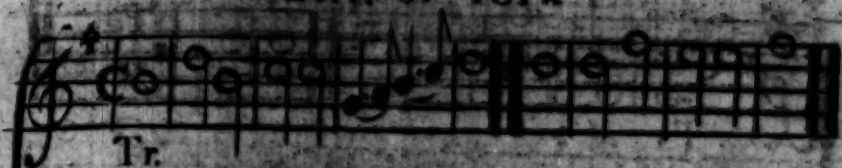
Bass

A handwritten musical score on aged paper, featuring five systems of staves. Each system consists of a vocal line (soprano, alto, or tenor) and a bass line. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and ornaments. The first system is labeled 'Tr.' (Trill), the second 'Con.' (Contra), the third 'Ten. or Ch. part' (Tenor or Church part), and the fourth 'Bass'. The fifth system is unlabeled. The paper shows signs of age, including discoloration and wear.



Still or York

3



French or Norwich

Tr.

Con.

Ten. or Ch. part

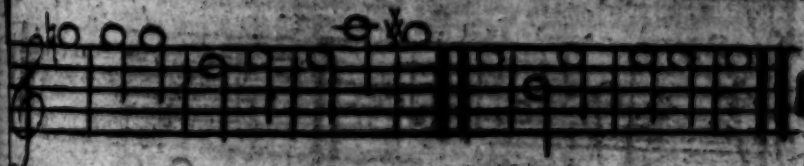
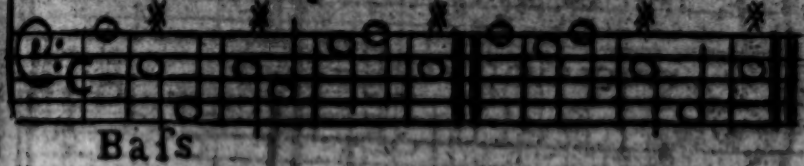
6 56

Bass

6 56

Elgin or Carlisle

5



Dunfermling or Durham

Tr

Quintus *to be sung by Treble Voice*

Con

Tenor Ch. part 1 $\frac{5}{4}$ $\frac{3}{4}$

Bass

6 6

This is a handwritten musical score on aged paper. It consists of five staves of music. The first staff is labeled 'Tr' and the second 'Quintus' with the instruction 'to be sung by Treble Voice' written in a cursive hand. The third staff is labeled 'Con'. The fourth staff is labeled 'Tenor Ch. part 1' and has a time signature of $\frac{5}{4}$ and $\frac{3}{4}$. The fifth staff is labeled 'Bass'. The music is written in a style typical of 16th or 17th-century manuscripts, with a key signature of one sharp (F#) and a common time signature. The notes are mostly half and quarter notes, with some rests. There are some markings below the Bass staff, including the number '6'.

Abbe y

7



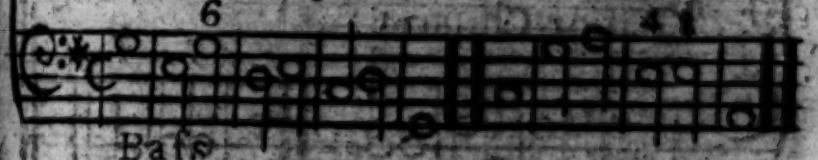
T.



Con.



Ten. or Ch. part



Bass



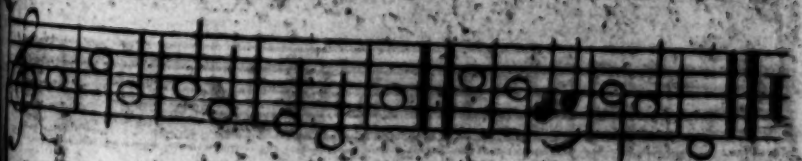
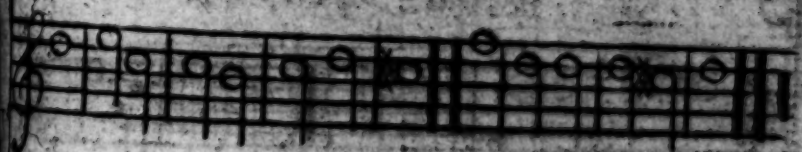
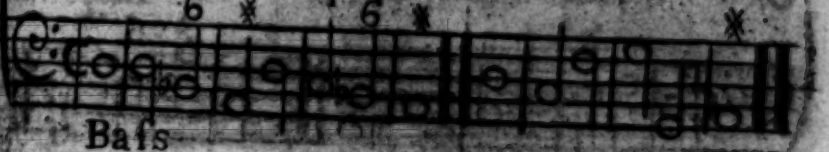
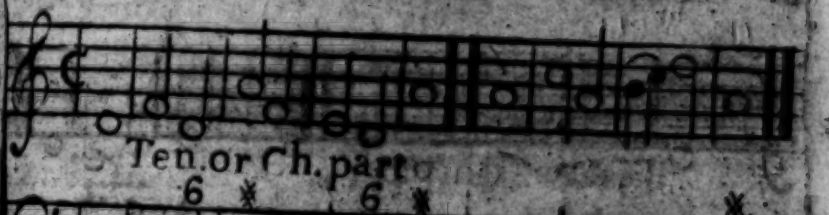
8

6



Martyrs

9



Tr.

Con.

Ten. or Ch. part

6 8 5 6 * b * 6 *

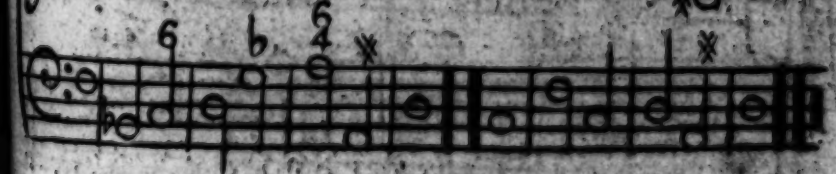
Bass

This system contains four staves of music. The first three staves are in treble clef and contain vocal parts: Treble (Tr.), Contralto (Con.), and Tenor or Chorus (Ten. or Ch. part). The fourth staff is in bass clef and contains the Bass part. The music is written in a common time signature. The Tenor/Chorus and Bass parts include figured bass notation (6, 8, 5, 6, *, b, *, 6, *) below the notes.

This system contains four staves of music, continuing the vocal parts from the first system: Treble, Contralto, Tenor or Chorus, and Bass. The Bass part includes figured bass notation (*, 6, *, 6, 4, *) below the notes.

Continued

II

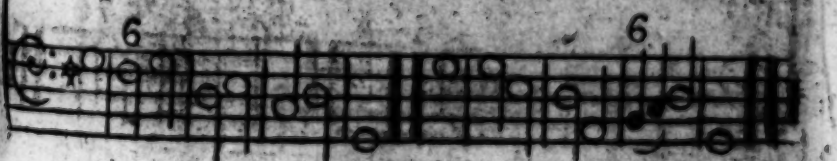
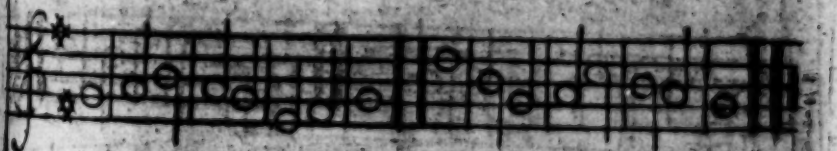
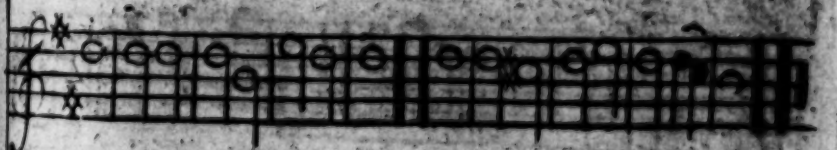
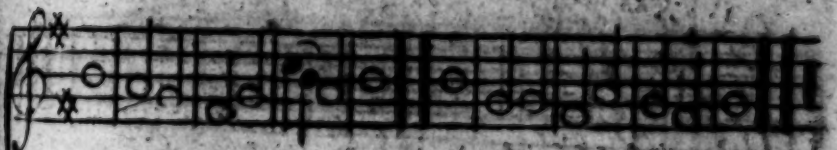


Jedburgh or Exeter

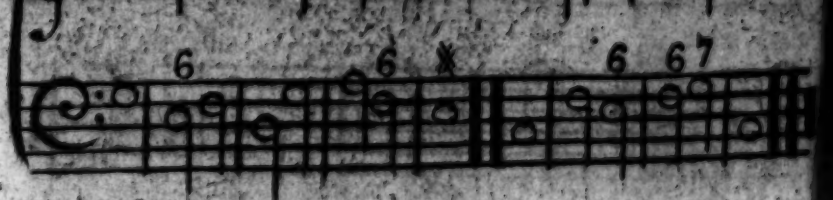
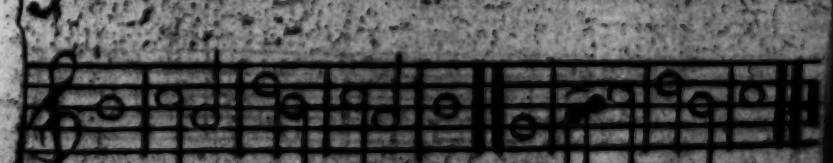
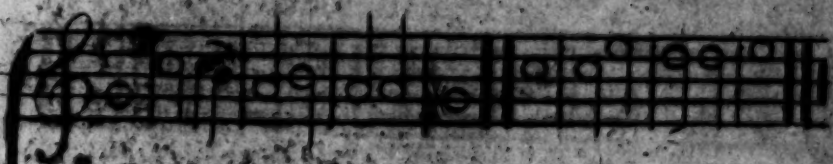
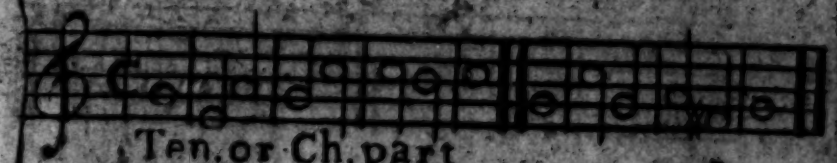
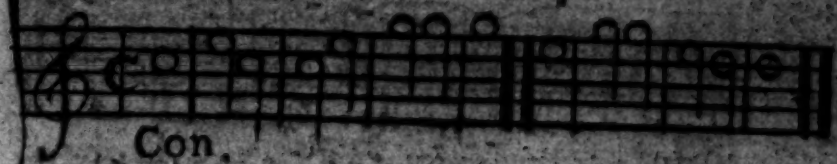
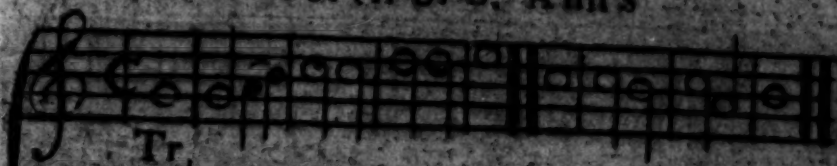


100 Psalm

131

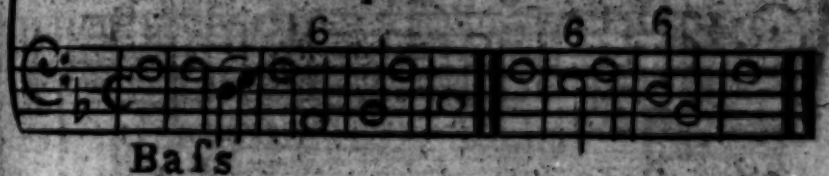


Perth or St. Ann's



Montrose or St David's

15



Tr.

Con.

Ten. or Ch. part

6 6 6

Bass

6 6 6 6 3

This is a handwritten musical score on aged paper. It consists of two systems of staves. The first system has four staves: three treble clefs and one bass clef. The second system has three staves: two treble clefs and one bass clef. The music is written in a common time signature (C) with a key signature of one sharp (F#). The notation includes various note values, rests, and bar lines. There are some handwritten annotations: 'Tr.' under the first staff of the first system, 'Con.' under the second, 'Ten. or Ch. part' under the third, and '6 6 6' under the fourth. The second system has '6 6 6 6 3' written under its bass staff. The paper shows signs of age, including foxing and some staining.

Stirling or St. James's.

17

Tr.

Con.

Ten. or Ch. part

6 7 6

Bass

The first system of musical notation consists of five staves. The top staff is a treble clef with a common time signature (C). The second staff is a treble clef with a common time signature (C). The third staff is a treble clef with a common time signature (C). The fourth staff is a bass clef with a common time signature (C). The fifth staff is a bass clef with a common time signature (C). The music is written in a simple, clear style with large notes and stems. The labels 'Tr.', 'Con.', 'Ten. or Ch. part', and 'Bass' are placed below the first four staves respectively. The number '6' appears below the fourth and fifth staves, and the number '7' appears below the fourth staff.

The second system of musical notation consists of five staves. The top staff is a treble clef with a common time signature (C). The second staff is a treble clef with a common time signature (C). The third staff is a treble clef with a common time signature (C). The fourth staff is a bass clef with a common time signature (C). The fifth staff is a bass clef with a common time signature (C). The music is written in a simple, clear style with large notes and stems. The labels 'Tr.', 'Con.', 'Ten. or Ch. part', and 'Bass' are placed below the first four staves respectively. The number '6' appears below the fourth and fifth staves, and the number '7' appears below the fourth staff.

Glasgow or St. Mathew's.

Con.

Ten or Ch. part

Musical notation for the Bass line of 'The Rose Tree'. The key signature is one flat (B-flat), and the time signature is 2/4. The notation includes a treble clef, a key signature of one flat, and a time signature of 2/4. The melody consists of several measures, with some notes marked with '6' and '43' above them, indicating specific fingerings or techniques. The notation is presented in a single line.

Tr

Con

Ten

Bass

First system of musical notation, measures 1-4. The staves are labeled Tr, Con, Ten, and Bass. The Tenor staff includes fingerings: * 6, 6 *, * 6, 4 *.

Second system of musical notation, measures 5-8. The staves are labeled Tr, Con, Ten, and Bass. The Tenor staff includes fingerings: 6, 6 7, 6, 6.

Dumfries or St. Mary's.

Handwritten musical score for "The Rose Tree". The score consists of four staves, each with a treble clef and a key signature of one sharp (F#). The time signature is 2/4. The lyrics "The Rose Tree" are written below the staves.

- Tr.** (Treble): The first staff, labeled "Tr.", contains the melody.
- Con.** (Contralto): The second staff, labeled "Con.", contains the contralto part.
- Ten.or Ch. part** (Tenor): The third staff, labeled "Ten.or Ch. part", contains the tenor part.
- Bass**: The fourth staff, labeled "Bass", contains the bass part.

The lyrics "The Rose Tree" are written below the staves, with the first line of lyrics corresponding to the first staff and the second line of lyrics corresponding to the second staff.

This image shows a page from an old manuscript, featuring four staves of musical notation. The notation is written in a historical style, likely from the 16th or 17th century. Each staff begins with a treble clef and a key signature of one sharp (F#). The notes are primarily half notes and quarter notes, with some rests. The manuscript is aged and shows signs of wear, including stains and discoloration. The first staff has a double bar line after the second measure. The second staff has a double bar line after the fourth measure. The third staff has a double bar line after the fourth measure. The fourth staff has a double bar line after the fourth measure. The notation is written in a dark ink on a light-colored, textured paper.

Tr.

Con.

Ten: or Ch. part.

Bass.

Tr

Con

Ten or Ch part

Bass

6 8 6 * 6 8

First

This system contains the first four staves of music. The first three staves are in treble clef with a key signature of one flat (B-flat). The fourth staff is in bass clef. The music consists of eighth and sixteenth notes. The label 'Tr' is under the first staff, 'Con' under the second, 'Ten or Ch part' under the third, and 'Bass' under the fourth. Below the fourth staff, the numbers '6 8 6 * 6 8' are written. To the right of the fourth staff, the word 'First' is written.

6 * 6 5 4 *

This system contains the next four staves of music, continuing from the first system. The first three staves are in treble clef with a key signature of one flat. The fourth staff is in bass clef. The music continues with eighth and sixteenth notes. Below the fourth staff, the numbers '6 * 6 5 4 *' are written.

Continued

23

Tr

Con

Ten

Bass

Tr.

Con.

Ten. or Ch. part.

Bass.

6 6 6 7 * *

2/3

This system contains four staves of music. The first staff is labeled 'Tr.' and the second 'Con.'. The third staff is labeled 'Ten. or Ch. part.' and the fourth 'Bass.'. The music is in 3/2 time. The bass staff includes the numbers '6 6 6 7 * *' written above the notes.

6 6 * 6 *

This system contains four staves of music. The bass staff includes the numbers '6 6 * 6 *' written above the notes.

Tr.,

Con.

Ten.,

Bass.,

6 6 * * 6 8 *

This system contains four staves of music. The first three staves (Tr., Con., Ten.) are in treble clef, and the fourth staff (Bass.) is in bass clef. The music consists of eighth and sixteenth notes. The Tenor staff has some numbers and symbols (6, 6, *, *, 6, 8, *) written above it.

This system contains four staves of music, continuing the piece. The first three staves are in treble clef, and the fourth staff is in bass clef. The music continues with similar notation to the first system. The fourth staff has some numbers and symbols (6, 5, *) written above it.

Tr
Con
Ten or Ch part
Bass

This system contains four staves of music. The first three staves are in treble clef with a 3/2 time signature. The first staff is labeled 'Tr', the second 'Con', and the third 'Ten or Ch part'. The fourth staff is in bass clef and is labeled 'Bass'. The music consists of a series of half notes and quarter notes, with a repeat sign at the end of each staff.

This system contains four staves of music. The first three staves are in treble clef with a 3/2 time signature. The fourth staff is in bass clef. The music continues with a series of half notes and quarter notes, with a repeat sign at the end of each staff. The fourth staff has some additional markings, including the number '6' and a sharp sign.

Continued

27

Tr

Con

Ten

Bass

Tr.

Con.

Ten. or Ch. part.

Bafs.

Handwritten musical score for "The Rose Tree" on four staves. The first three staves are in treble clef, and the fourth is in bass clef. The notation includes notes, rests, and bar lines. The fourth staff has a unique notation system with numbers and symbols below the notes.

St. Andrew's.

29

Tr.

Con.

Ten. or Ch. part.

6 6 6 6 * * * 6

Bass.

The musical score is written on five systems of staves. Each system begins with a treble clef and a key signature of one sharp (F#). The first system is labeled 'Tr' (Trumpet) and contains a single staff. The second system is labeled 'Cen' (Cymbal) and contains a single staff. The third system is labeled 'Ten or Ch part' (Tenor or Church part) and contains a single staff. The fourth system is labeled 'Bass' and contains a single staff. The fifth system is an unlabeled system containing four staves. The notation includes various musical symbols such as notes, rests, and clefs, all written in a historical style.

Continued

31

The first system of musical notation consists of four staves. The top three staves are in treble clef with a key signature of two sharps (F# and C#). The bottom staff is in bass clef with the same key signature. The notation includes various note values, rests, and dynamic markings. The first staff begins with a double bar line and a sharp sign. The second staff has a 'Tr' marking. The third staff has a 'Con' marking. The fourth staff has a 'Ten' marking. The system concludes with a double bar line.

The second system of musical notation also consists of four staves, continuing the musical piece. It follows the same instrumental and key signature conventions as the first system. The notation includes various note values, rests, and dynamic markings. The system concludes with a double bar line.

Tr

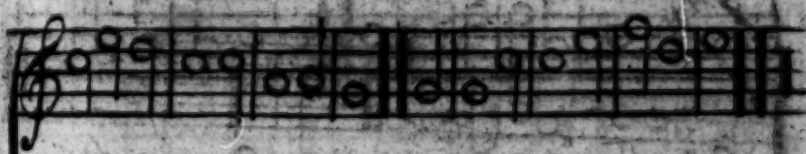
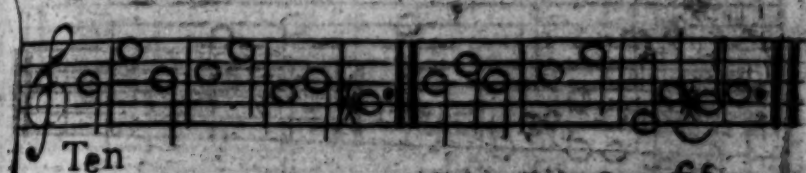
Con

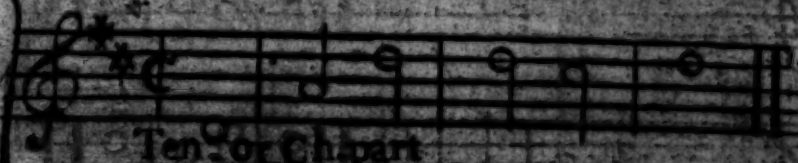
Ten or Ch part

Bass

Continued.

33





Continued

36

Handwritten musical score for five instruments, labeled Tr, Con, Ten, Bass, and an unlabeled fifth staff. The notation is in treble clef with a key signature of one sharp (F#). The score is divided into two systems. The first system contains the first four staves, and the second system contains the remaining staves. The notation includes various musical symbols such as notes, rests, and bar lines. The fifth staff includes numerical figures (6, 6, 6, 6, 3, 3) below the notes, possibly indicating fingerings or specific musical techniques. The paper is aged and shows signs of wear.

Tr.

Con.

Ten. or Ch. part.

Bass.

This system contains four staves. The top three staves are in treble clef with a 3/2 time signature. The bottom staff is in bass clef with a 3/2 time signature. The music consists of quarter and eighth notes, with some rests. There are asterisks (*) above certain notes in the Tenor/Chorus part and the Bass part.

This system contains four staves, continuing the musical piece. The top three staves are in treble clef with a 3/2 time signature. The bottom staff is in bass clef with a 3/2 time signature. The music continues with quarter and eighth notes, and rests. There are asterisks (*) above certain notes in the Tenor/Chorus part and the Bass part.

Tr

Con

Ten or Ch part

Bass

Tr

Con

Ten or Ch part

6 6 8 6 6 6

Bass

This system contains four staves of music. The top staff is a Treble clef with a key signature of one flat and a common time signature. The second staff is an Alto clef. The third staff is a Tenor clef with the label 'Ten or Ch part' and a series of numbers (6, 6, 8, 6, 6, 6) written above it. The bottom staff is a Bass clef with the label 'Bass'.

This system contains three staves of music. The top staff is a Treble clef. The middle staff is an Alto clef. The bottom staff is a Bass clef with a series of numbers (6, 6, 5, 8, 6, 5, 6) written above it.

Continued.

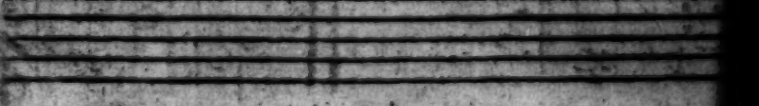
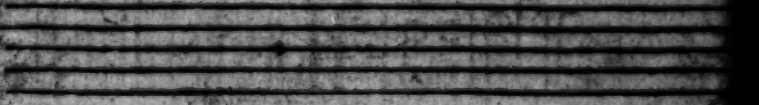
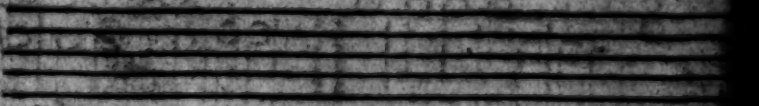
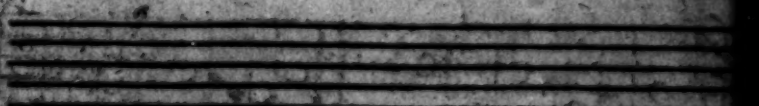
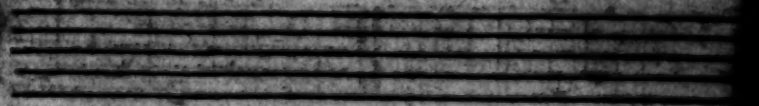
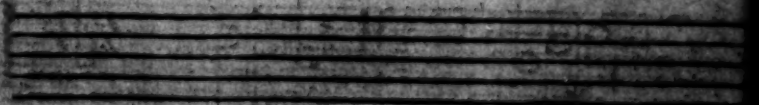
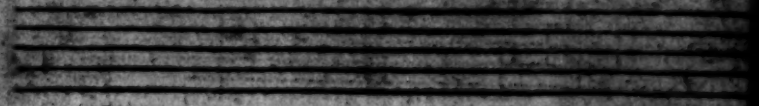
39

Tr

Con

Ten

Bass



Lesson 1st

A Shake *hr* Practised thus

A Shake *hr* Practised thus

God save the King

Fame let thy Trump — et sound tell all the Wo — rld around great George i — a King.

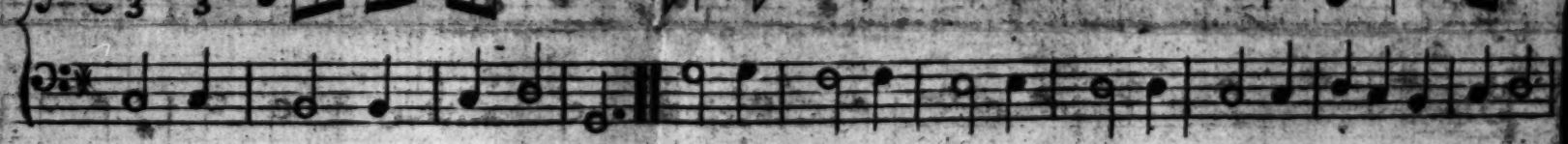
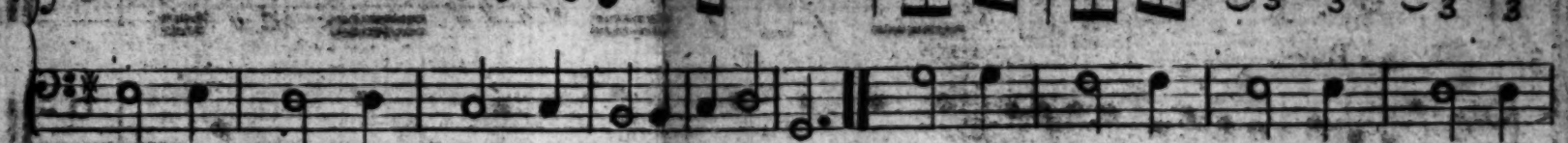
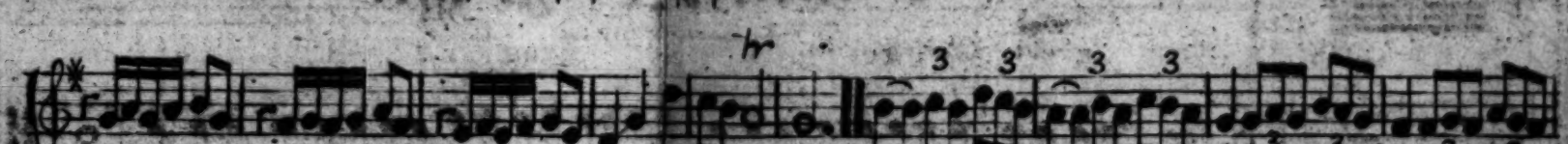
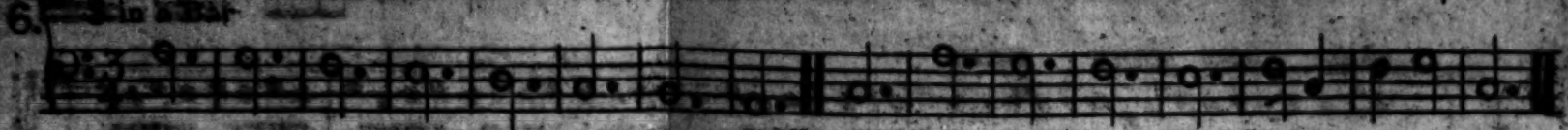
Tell Rome and Fra — nce and Spain Bri — tan — nia Sco — rna their chain all their vile

a — rts are vain great George i — a King.

3. 4 in a Bar

4. 4 in a Bar

2 in a Bar



2 Canons in the Unison for 3 Voices

To thee 'twas giv'n to Live to
 me 'twas giv'n to Dye. *mark*
 how impartial is the Will of
 Heaven. A las a las a
 las one Moment makes us even
 Je, ru sa Lem Oh that thou hadst known in
 these thy days the things that belong unto thy
 peace, but now they are hidden from thine
 Eyes are hidden from thine Eyes.

Anthem for

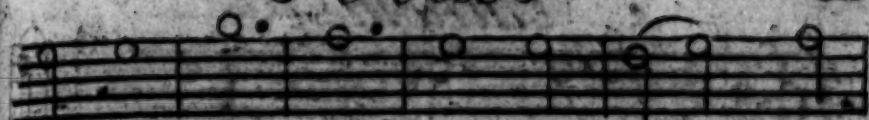
Praise praise the Lord ye Servants praise the Lord ye

name of the Lord Blessed blessed

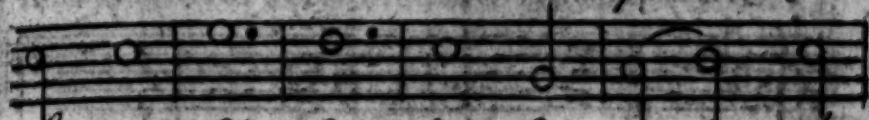
Lord from this time forth for ever

3 Voices

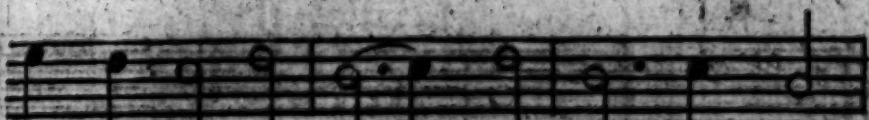
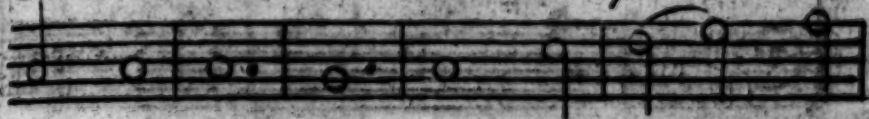
43



Servants O! O O O praise the



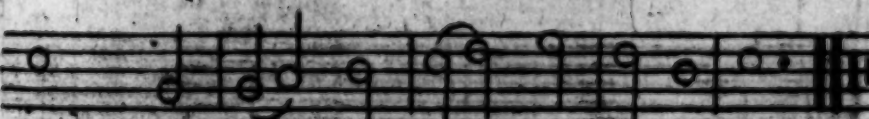
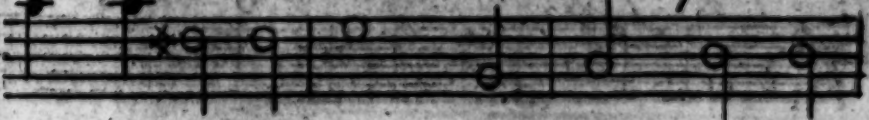
Servants O! O O O praise the



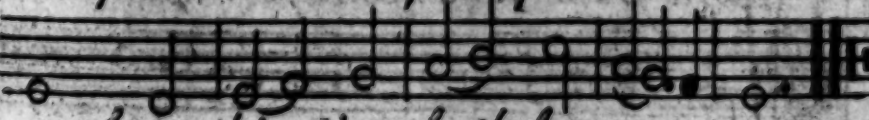
Blessed be the name the name of the



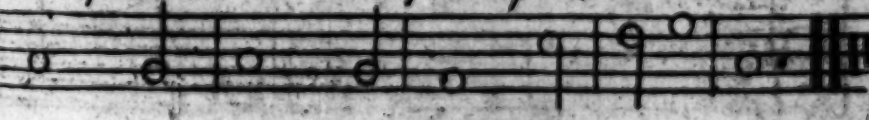
Blessed be the name the name of the



more from this time forth for ever more



more from this time forth for ever more



Anthem

My Song shall be of Mercy and

The first system of musical notation consists of three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The key signature has one flat (B-flat). The time signature is 3/2. The music features a melody in the upper staves and a bass line in the bottom staff. A '6' is written above the final note of the bottom staff.

Sing O let me have understanding

The second system of musical notation consists of three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The key signature has one flat (B-flat). The time signature is 3/2. The music features a melody in the upper staves and a bass line in the bottom staff. A '6' is written above the final note of the bottom staff.

when wilt thou come unto me I will

The third system of musical notation consists of three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The key signature has one flat (B-flat). The time signature is 3/2. The music features a melody in the upper staves and a bass line in the bottom staff. A '6' is written above the final note of the bottom staff.

for 2 Voices

45

Judgement And to thee O Lord will I

5 6 3 4 5 6 6 7 6

in the way of Godli-ness

5 4 6 6 *

walk in my House with a perfect Heart

3 6 6 5

Anthem for

Out of the Deep have I called

Out of the

Out of the Deep have I

un—to thee O Lord Lord

un—to thee O Lord Lord

Call—ed, unto thee O Lord Lord

O let thine Ears con—sider let thine

O let thine Ears con—

O let thine Ears con—

3 Voices

47



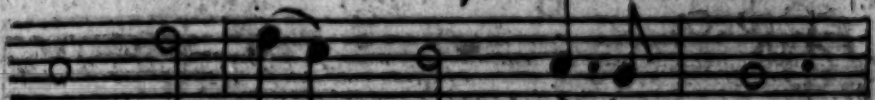
out of the Deeps have I call-ed



Deeph have I called have I call-ed



call-ed out of the Deeph have I



Lord O Lord hear my Voice



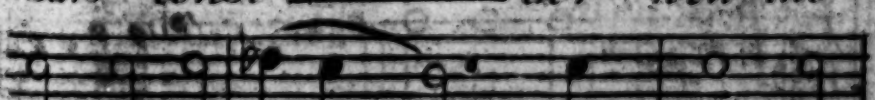
Lord O Lord hear my Voice



Lord O Lord hear my Voice



Ears consi-der well the



si-der con-si-der well the



si-der con-si-der well the

Voice of my complaint if thou
Voice of my complaint if thou
Voice of my complaint if thou

miss O Lord who who
miss if thou wilt be extreame who O
miss O Lord who O

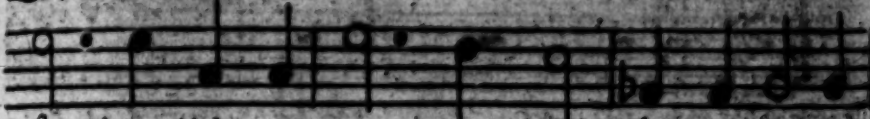
mercy but there is mercy is mercy with
mercy but there is mercy is mercy with
mercy but there is mercy is mercy with



Lord will be extream to mark what is done a



Lord will be extream to mark what is done a



Lord will be extream to mark what is done a



who who may abide it but there is



Lord who who may abide it but there is



Lord who who may abide it but there is



thee therefore shall thou shall thou be feared



thee therefore shall thou be feared



thee therefore shall thou be feared

50 *Non nobis Domine*

Not un-to us O Lord not

Not unto us O

Not

me be Glo — ry

Na — me be Glo —

but to thy Great Na —

Glo — ry Not

me be Glo — ry

to thy great Na — me be

for 3 Voices

51

un-to us but to thy great Na-
 Lord not unto us but to thy gre-
 un-to us O Lord not un-to us
 but to thy great Na-me be
 ry but to thy great Na-
 me be Glo-ry but
 un-to us O
 not un-to
 Glo-ry

Anthem



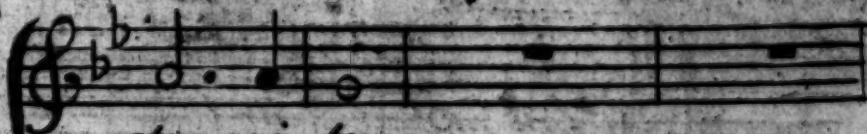
Lord Judge my Cause



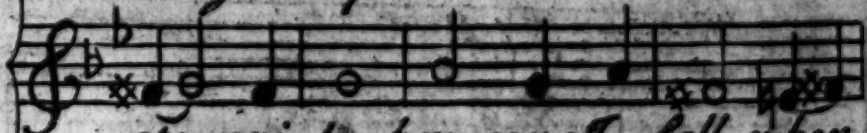
Lord Judge my Cause



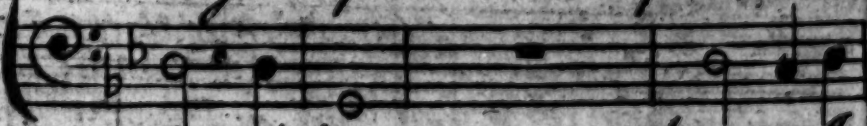
Lord Judge my Cause



-te-gri-ty



-te-gri-ty how can I fall when



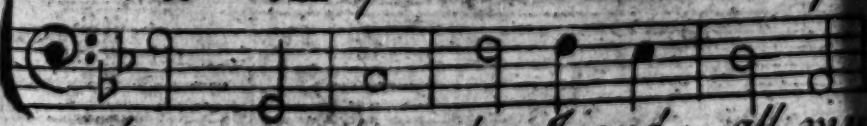
-te-gri-ty how can I



hopas on thee rely when I and all my



thee re-ly when I and all my



thee re-ly when I and all my

for 3 Voices

53

thy peirceing Eye beholds my Soule in:

thy peirceing Eye beholds my Soule in:

thy peirceing Eye beholds my Soule in:

how can I fall when I and all my

I and all my hopes on

fall when I and all my hopes on

hopes on thee re-ly

hopes on thee re-ly

hopes on thee re-ly

Anthem for

I am the Resurrection and the

I am the Resurrection and the



tho he were Dead yet shall he Live and

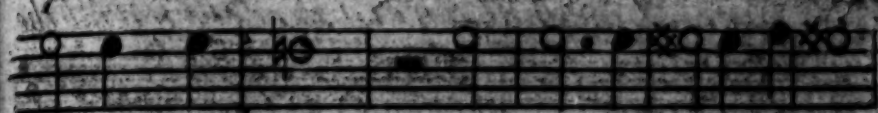
tho he were Dead yet shall he Live and

4 Voices

55



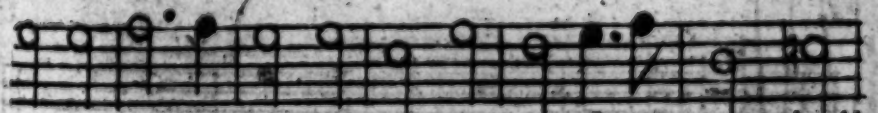
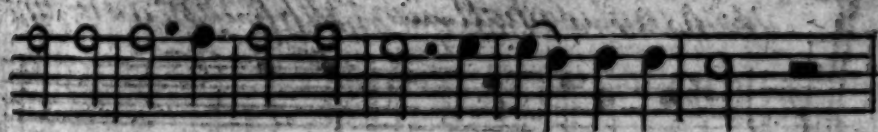
Life saith the Lord He that believeth in Me



Life saith the Lord He that believeth in Me



whosoever Liveth and believeth in Me shall



whosoever Liveth and believeth in Me shall

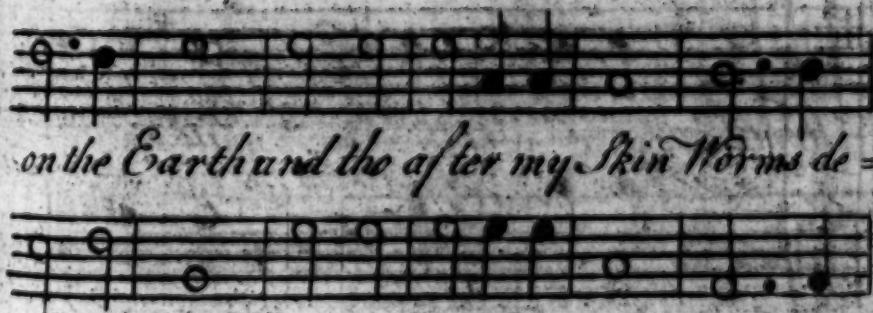
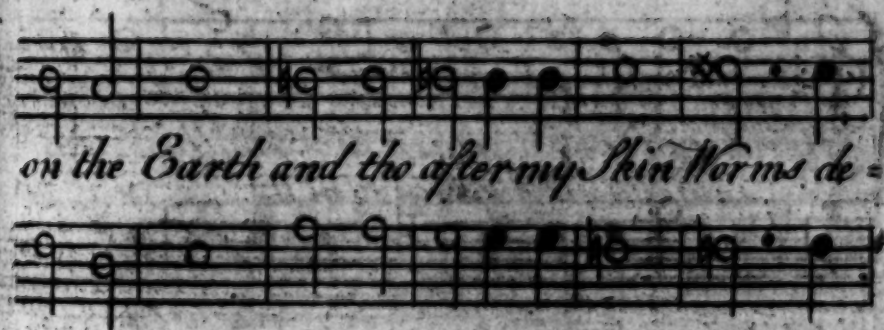
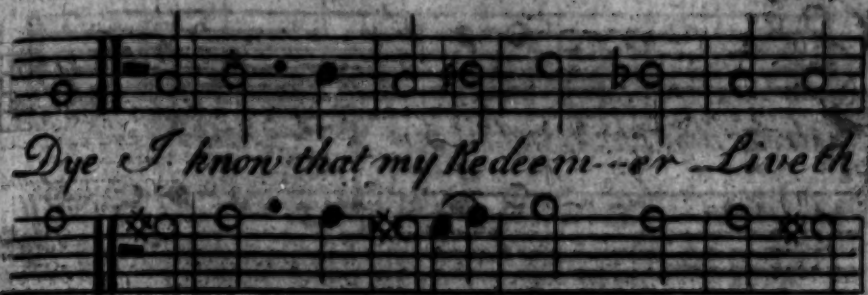


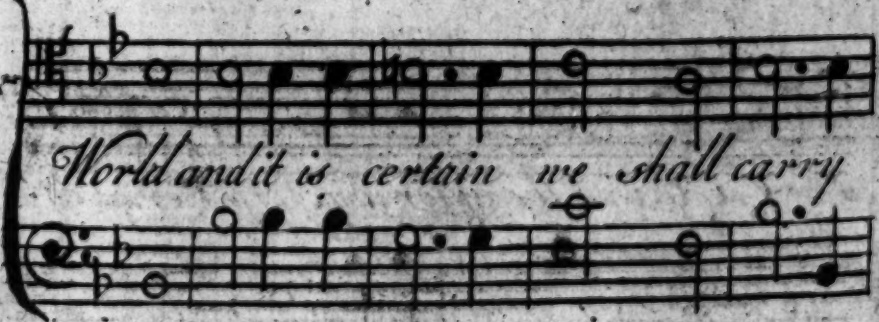
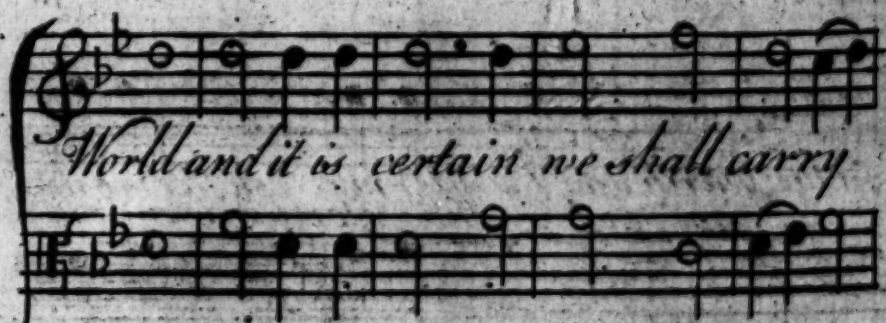
never Die shall never Die shall never never

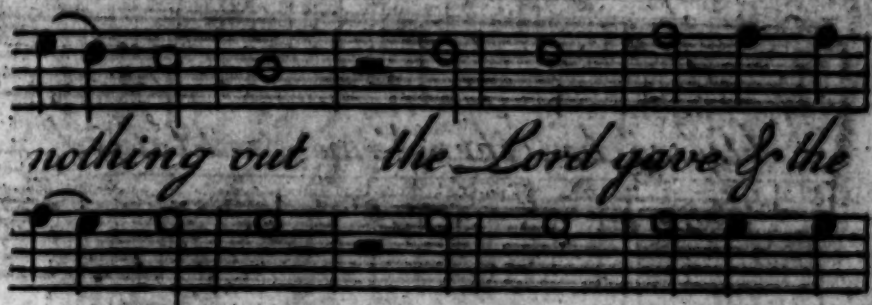
never Die shall never Die shall never never

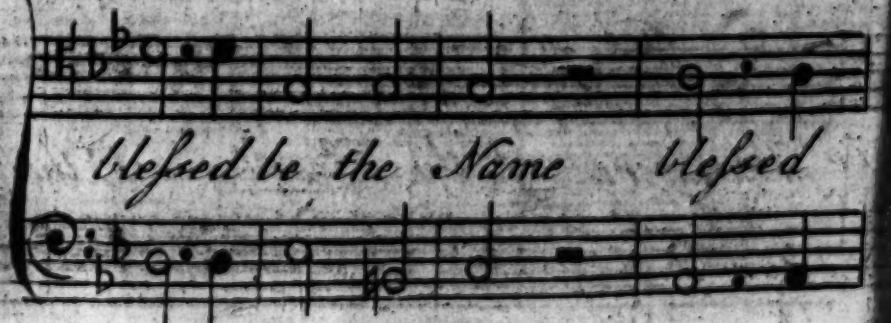
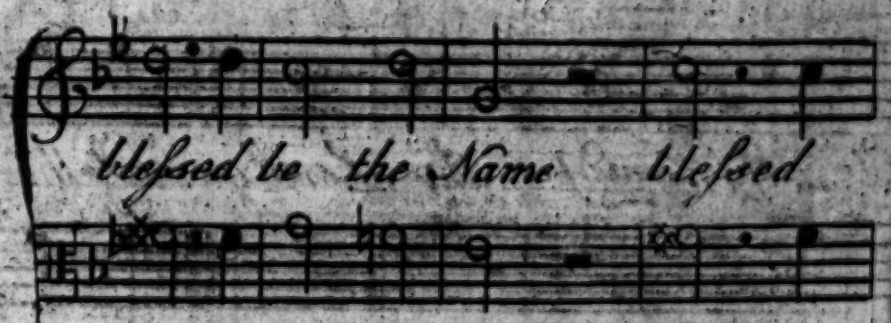
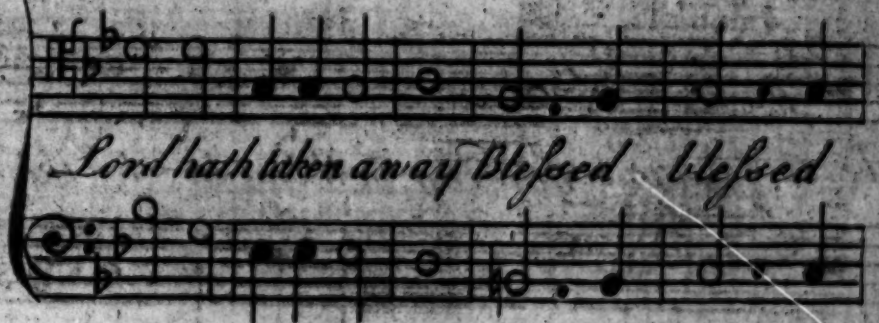
and that he shall stand at the last day up

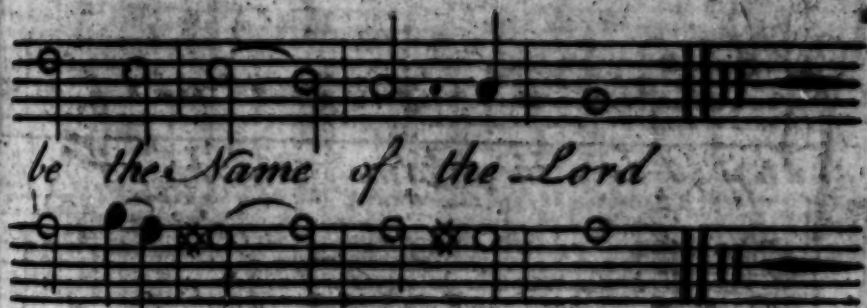
and that he shall stand at the last day up











Gloria Patri

Handwritten musical score for the first system of "Gloria Patri". It consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The middle staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics "Glory Glory be to the Father" are written across the staves.

Glory Glory be to the Father

Glory Glory be to the Father

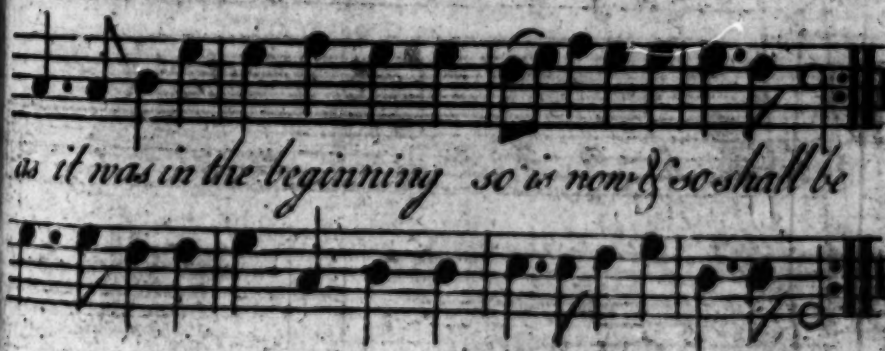
Handwritten musical score for the second system of "Gloria Patri". It consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The middle staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics "the beginning so is now and so shall be" are written across the staves.

the beginning so is now and so shall be

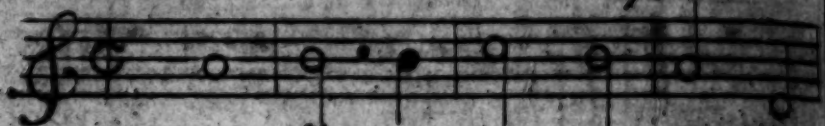
the beginning so is now and so shall be

for 4th Voices

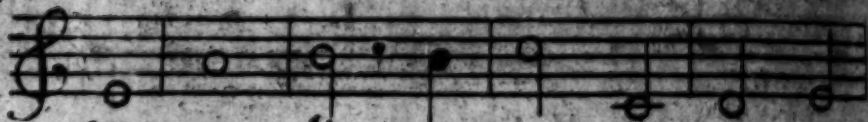
63



64 A Canon in the Unison for 3 Voices



O Ab-so-lom my Son my



Son O Ab-so-lom my Son my



Son Would to God I had



Dyd for thee my Son



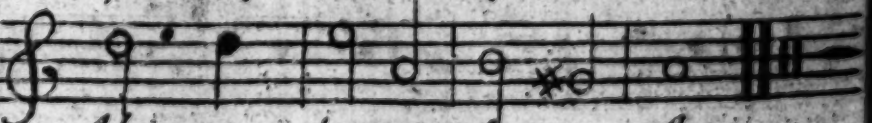
Would to God I had Dyd for



thee my Son O Ab-so-



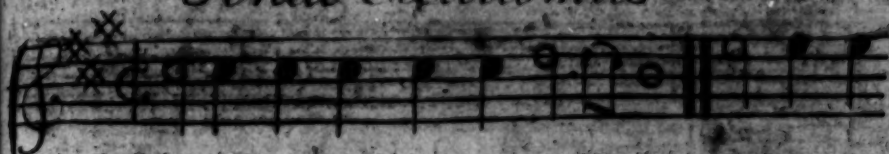
-lom my Son my Son O



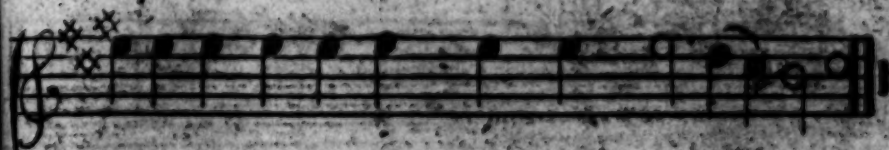
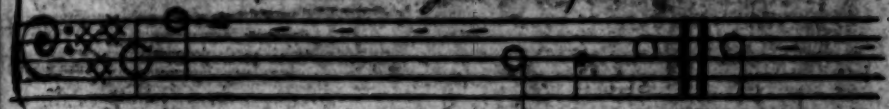
Ab-so-lom my Son my Son

Verite Exultemus

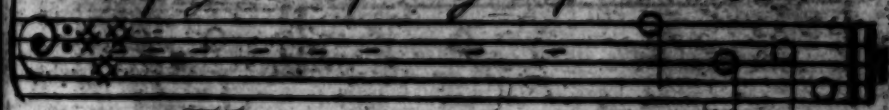
65



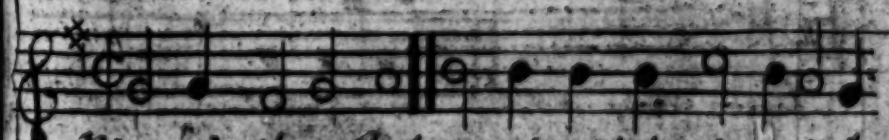
O come let us Sing unto y^e Lord let us heart.



ily rejoice in y^e strength of our Salvation



Te Deum Laudamus



We praise thee o God we acknowledge thee to be y^e



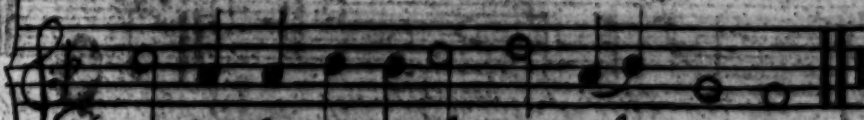
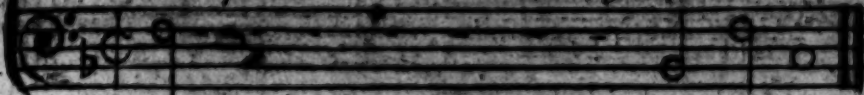
L^d Or.ⁿ*Soft Or.ⁿ**L^d Or.ⁿ*

Benedicite

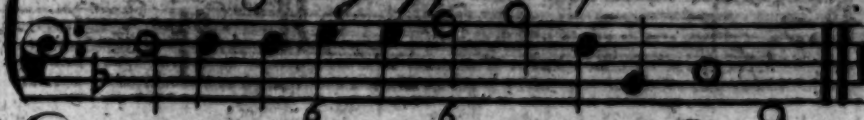
67



O all ye works of the Lord bleſs ye the Lord



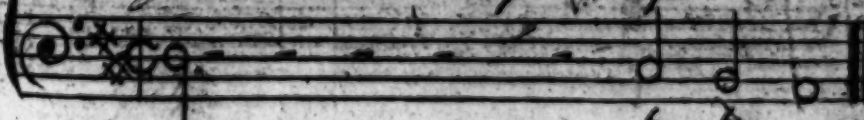
Praise him & Magnify him for e-ver



Benedictus — Jubilate Deo



Bleſſed be the Lord God of Israel



for he hath visited and redeemed his people

Magnificat

56

My Soul doth Magnify the Lord and my

Spirit hath rejoiced in God my Saviour

Nunc Dimittis

69

Lord now lettast thou thy Servant depart

The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It contains a series of eighth notes. The middle staff is in treble clef with a key signature of one flat and a common time signature, containing a series of quarter notes. The bottom staff is in bass clef with a key signature of one flat and a common time signature, containing a series of quarter notes. The lyrics "Lord now lettast thou thy Servant depart" are written in a cursive hand below the middle staff.

in peace according to thy word

The second system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one flat and a common time signature, containing a series of quarter notes and a double bar line. The middle staff is in treble clef with a key signature of one flat and a common time signature, containing a series of quarter notes and a double bar line. The bottom staff is in bass clef with a key signature of one flat and a common time signature, containing a series of quarter notes and a double bar line. The lyrics "in peace according to thy word" are written in a cursive hand below the middle staff.

Cantate Domino

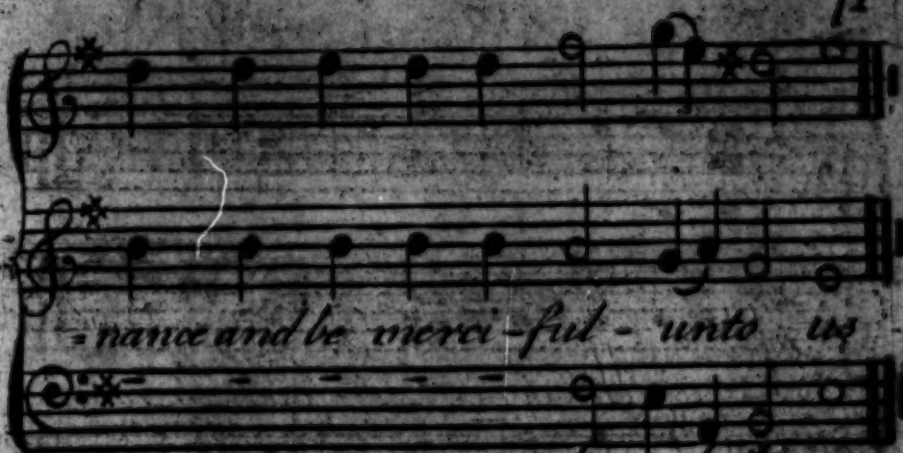
Osing unto the Lord a new Song

The third system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one flat and a common time signature, containing a series of quarter notes and a double bar line. The middle staff is in treble clef with a key signature of one flat and a common time signature, containing a series of quarter notes and a double bar line. The bottom staff is in bass clef with a key signature of one flat and a common time signature, containing a series of quarter notes and a double bar line. The lyrics "Osing unto the Lord a new Song" are written in a cursive hand below the middle staff.

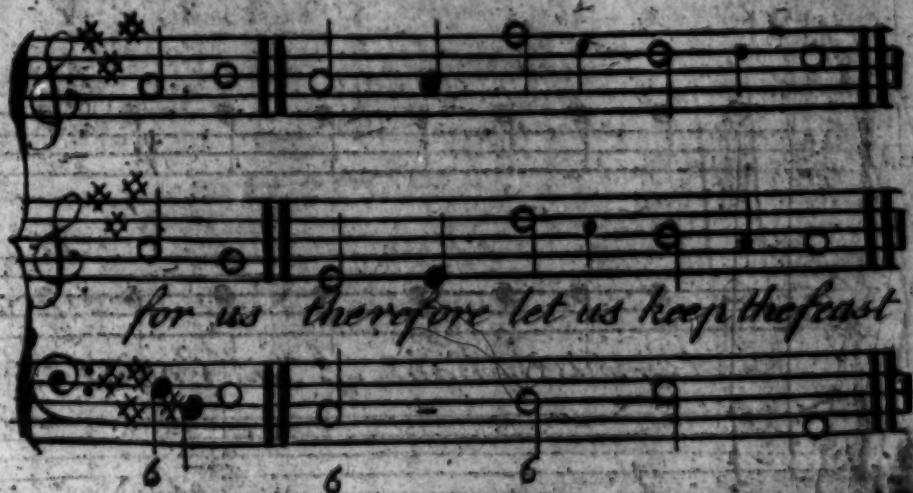


Deus Miseratur

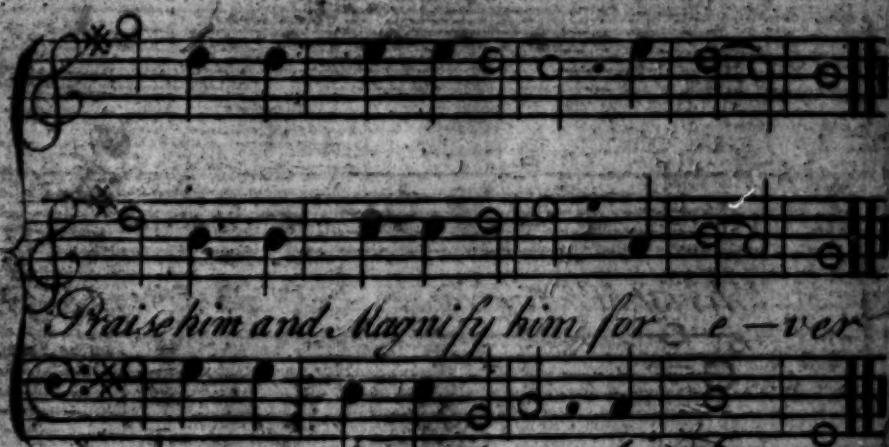
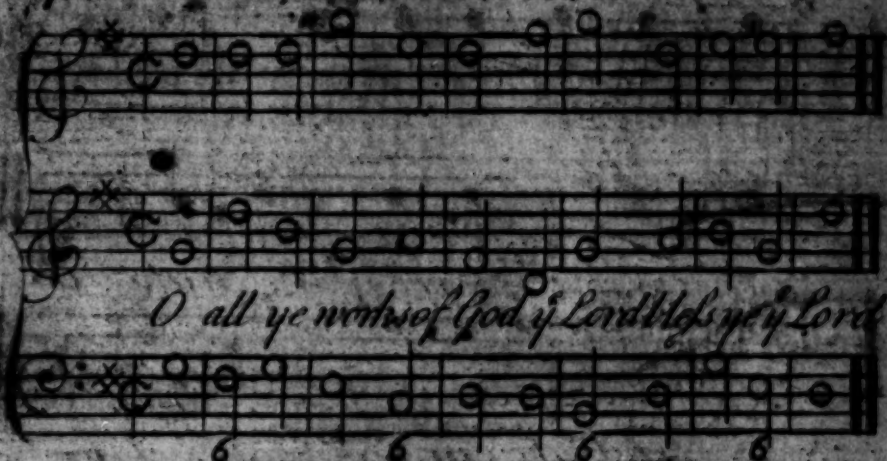




Proper Anthem for Easter day



Benedicite



O ye the Angels of the Lord bleſſe &c
 O ye the Starry Heavens high bleſſe &c
 O ye the Powers of the Lord bleſſe &c
 O let the Earth so bleſſe the Lord bleſſe thould
 O Earth & Air & Seas & Hills bleſſe &c
 O ye the Children of Mankind bleſſe &c
 O ye the Priests of God the Lord bleſſe &c
 O ye the Servants of the Lord bleſſe &c
 Ye holy and ye meek of Heart bleſſe &c



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